# सूक्तिमुक्तावली

R. N. JHA.

***DEDICATED***

WITH PROFOUND RESPECT

TO

**MITHILESHA**

**Sir KAMESHWAR SINGH,**
***K. C. I. E., LL. D., D. Lit.***

**MAHARAJADHIRAJA**

OF

DARBHANGA

महामहोपाध्याय-

हरिहरविरचिता

# सूक्तिमुक्तावली

अथवा

# श्रीहरिहरसुभाषितम्

*EDITED BY*

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*With a Foreword By*

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*Published by*

**THE NEWSPAPERS & PUBLICATIONS, LTD.**

**PATNA**

**1949**

# FOREWORD

Until quite recent times, almost every young student in India maintained a Commonplace Book—a **Subhashita-sangraha,** if he read Sanskrit, or a **Beyaz,** if he was interested in Persian. Whenever, in course of his reading or in conversation with his elders, he came across a verse that caught his fancy, he said to himself, like Hamlet, "Meet it is I set it down", and he wrote it in his book and remembered it and used it not only as an elegant appendage to conversation or writing, but also as a part of education to instruct, inspire and elevate him. Thousands of such collections must still be in existence, containing well-known current verses of course, but also a large number whose authors are obscure or unknown. When the enterprising student grew up and literary ambitions stirred within him, he began composing verses himself,

> "Cheer'd up himself with ends of verse,
> And sayings of philosophers".

Some collections of verse and of fables were specially made for the education and edification of princes. Now and then, statesmen and ministers of state utilised the talents of poets to draw princes away from pleasure to a realisation of their public duties. Thus, it is said, that the Hindi poet, **Bihari,** wrote his famous **Doha** beginning नहिं पराग नहिं मधुर रस to point a moral.

There are many collections with which scholars are familiar. The **Sharngadhara Paddhati,** the three **Shatakas** of **Bhartrihari,** the **Aryasaptashati** of **Govardhana,** are amongst the best known. One interesting anthology, the **Vidyakara-sahasrakam** was published a few years ago by the Allahabad University of which I was then Vice-Chancellor.

My favourite in this type of work, is Jagannatha's **Bhamini-vilasa.** His boast is thoroughly justified.

माधुर्य-परमसीमा सारस्वत-जलधि-मथन-सम्भूता ।
पिबतामनल्प सुखदा वसुधायां मम सुधा-कविता ॥

He has divided his anthology into four parts. The verses in each are little gems. Not only are they richly adorned with literary grace; they are packed with thought, and many of them are characterised with intensive feeling.

The poems in these collections belong to what the Sanskrit writers on poetics describe as the species **"Muktaka"** or what the ancient Europeans called **"Gnomic—poetry".** There are many examples of Gnomes in Greek poetry—some solemn and serious, others full of mirth. Writing in the sixteenth century, Henry Peacham defined a gnome as "a saying pertaining to the manners and common practices of men, which declareth with an apt brevity, what in this our life ought to be done, or not done".

**Harihara's "Suktimuktavali"** is an admirable specimen of this kind of poetry. It is divided into twelve chapters. The first deals with gods and goddesses; the second is concerned with children and their upbringing; the third contains words of advice to the young; the fourth is devoted to stay abroad; the fifth has verses calculated to win the patron's favour; the sixth has for its theme the manner in which royalty should be treated; politics are the subject matter of the seventh chapter; the eighth contains a description of. the six seasons; the ninth concerns itself with erotics; in the tenth is an account of the different types of heroes and heroines; the eleventh is a miscellany; and the last chapter sees the grown up man back home, intent on leading a life of contemplation,—"calm of mind, all passion spent".

The book has been edited with meticulous care by **Pandit Ramanatha Jha.** The elaborate introduction con-

tains valuable materials the collection of which must have meant much industry and research. The editor has thrown light on the ancestry and date of Harihara; he has analysed the anthology in order to show how the social and intellectual life of the age is revealed in it. It is remarkable contribution to our knowledge of Mithila.

AMARANATHA JHA.

Nov. 11, 1949.

# विषयानुक्रमणिका

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## *1. Introduction*



## *2. Text.*

# INTRODUCTION

The work presented here was first published in 1890 as the 86th volume of the *Kavyamala* series; a second edition was issued in 1910. But the text, as published, is far from being perfect. In many places the reading is corrupt and therefore, obscure; at places the verses are mutilated; and above all, there are many verses missing in the printed text, the most important of which are the concluding two verses which form the *Kaviprashasti* of the work. There is no introductory matter, and it is not possible to say anything either about the source on which that edition was based or about the author of the book. It appears that the *Kavyamala* edition was published from a single manuscript and that an imperfect one.

The absence of the two concluding verses, in which the poet has furnished us with his personal history, detracts greatly from the value of the *Kavyamala* edition and it is no wonder that ignorance still prevails about the author although his work was published more than half a century ago. *Aufrecht* in his *Catalogus Catalogarum* does not say anything about him though he has recorded a *Subhashita* as the work of a *Harihara*. In his History of Classical Sanskrit Literature, *Mr. M. Krishnamachariar* has not a word to say either about this work or about the author. In a recent issue of the *Kalyana*, the well-known Hindi monthly of Gorakhpur (volume XVIII, part VII, page 934 for May, 1944) it has been claimed that *Harihara*, the author of *Bhartrihari-nirvedanataka* as well as of this *Subhashita* was a resident of the Deccan. And what is surprising, even so well informed a scholar as *Mm. Dr. Umesha Mishra* states in the introduction to his edition of the *Vidyakarasahasrakam* (published in 1943 as the second volume of the Allahabad University Sanskrit series) that the *Subhashitavali* of *Harihara* is still unpublished.

I was led to undertake an edition of this work by the clear statement of the *Mahamahopadhyaya* and it was only when my work was far advanced that I chanced to see the printed text of this book in the *Kavyamala* series. On comparing it, however, with the manuscripts available to me, I was convinced that there was still need for a critical edition based on the best and most reliable manuscripts. It might be of value to lovers of Sanskrit language and literature; and a full and authentic account of the author and his time would dispel all doubts about his identity and age. This is my justification for bringing out a new edition of this exquisite work. I hope that by its publication, new light will be thrown on the social history of *Mithila* of the 16th century and on the ideals of the age.

This edition has been based on the following four manuscripts besides the printed text of the *Kavyamalu* series.

The first of them, on which it has been mainly based, called by me मा hereafter, was in the possession of *Pandita Madhava Jha of Ujan* (Darbhanga) but has since been acquired for the Darbhanga Raj Library. It is on palm-leaves, 49 in number, 14 inches long by 1¾ inches broad, with five lines on each page and about 55 letters in a line. Except for the ink which is not sparkling, the manuscript is in an excellent condition. It is complete but as many as 21 verses including the last two ones are found added in the margin by some other scribe and they are not quite legible, partly because of the fading ink and partly because of the damage to the ends of the leaves. The post-colophon remark shows that the transcription of this manuscript was completed by one *Abhirama*, a *Karana (Kayastha)* by caste, in the village of *Mahisari* on Wednesday, the 12th day of the dark half of *Ashvina* in the year 544 of the *Lakshmana Sen* Era prevalent in Mithila which corresponds to the *Saka* year 1575 equivalent to 1653 A.D. The text of this manuscript is not quite correct; it abounds in errors mostly visual and transcriptional; and though it has been revised at least twice and many errors have been

corrected, still there are many mistakes which, to that extent, mar its value and reliability.

The second codex which, too, has been in the Darbhanga Raj Library, and will be called by me ख hereafter, is on palm-leaves, 57 in number, of which 6 leaves numbering 39 to 44, are missing and some 6 others are broken. The leaves are 12 inches by 1¼ inches with four or five lines on each page and about 70 letters in a line. Except for the missing leaves, the manuscript is complete and all the verses, even those that are added in the margin in the first manuscript, are found here in the body of the text. It is written very legibly in very bright ink but is in a very dilapidated condition, rotten and thoroughly worm-eaten, with innumerable holes in each leaf, so much so that many letters are completely eaten up. Like the first, this too abounds in mistakes, though not so numerous, of the same visual and transcriptional kind and this too has been revised as a result of which some of these errors stand corrected. The post-colophon remark shows this to have been copied by one *Krishnadasa*, a *Karana (Kayastha)* by caste, in the village of *Digaondha* on Sunday, the 3rd day of the dark half of *Chaitra* in the year 556 of the *Lakshmana Sen* Era, i.e., only twelve years after the first. It may be interesting to note here that on palm-leaves of the same size and in the handwriting of the same scribe, there is, in the Darbhanga Raj Library, a manuscript equally rotten and worm-eaten of *Bhartriharinirvedanataka*, another famous work of the same author, *Harihara*.

The third copy, called by me ग, is an incomplete paper manuscript belonging to the late *Pandita Padmanatha Jha of Ujan* and contains only 14 folios, 12 inches by 4 inches, with 11 or 12 lines on each page and about 66 letters in a line. It breaks off after the 30th verse of the 9th chapter. It is not, therefore, possible to say when it was copied but it appears to be about 200 years old. It is written fairly legibly though not quite correctly and from the nature of errors it is quite clear that the scribe did not understand all that he was copying. Nevertheless, the manuscript has been

of great help to me in solving many puzzles that have been created by the two palm-leaf manuscripts.

The last one, called by me ग, is only a fragment and contains only five folios from No. 27 to 31 beginning from the 61st verse of the 8th chapter up to the 8th of the 10th. It belongs to *Babu Ganesha Jha of Ujan* and is written very legibly in a bold and clear hand fairly correctly, most probably by a *Pandita.* These five folios were found by me in a bundle of old papers and in spite of my best efforts no sixth could be found.

It will thus appear that the bulk of this edition, up to the 42nd verse of the 9th chapter after which the codex रा misses six leaves, has been prepared from three manuscripts मा, रा and प or ग; 31 verses from the 61st of the 8th chapter to the 30th of the 9th from four manuscripts मा, रा, प and ग; 17 verses from the 42nd of the 9th chapter up to the 8th of the 10th, and the last two chapters from two manuscripts मा and ग or रा; thus there are only 48 verses of the 10th chapter after the 8th verse that have been based on a single manuscript, namely the first one.

And then, there has been the printed text of the *Kavyamala* series which, though imperfect and full of blemishes, still preserves the genuine readings in many cases where all other manuscripts have erred. This has been fully utilised by me and has been of very great help to me in arriving at the correct readings and deciding many disputed ones.

In choosing the readings for the text of this edition I have not confined myself rigidly to any one of the different readings presented by these codices but have adopted what appeared to me to be correct and most appropriate. All the different readings, nevertheless, have been given by me in the foot-notes with the siglum of each codex after them so that this edition will be found to contain the readings of all the texts available to me including those of the *Kavyamala*

edition with the notation का after them. The reader will have thus all the different readings before him and will be free to choose the best for himself if the one adopted by me does not appeal to him.

A comparison of the texts of the different codices reveals certain affinities among them. The two palm-leaf manuscripts, for example, copied almost in the same decade, within 12 years of each other, by *Karana Kayasthas*, who have been the professional scribes of manuscripts in *Mithila*, are wonderfully alike not only in their readings but also in their mistakes. It would have been, therefore, reasonable to suppose that both of them were transcribed from the same archetype; but the fact that one of them has as many, as 21 verses added to it later on in the margin while the other has all of them in the body of the text, seems to preclude such supposition. As they are, it appears that one of them was originally transcribed from an imperfect copy with its text still fluid, whereas the other was transcribed from a copy the text of which was finally fixed. The sameness of the mistakes (specially where the meaning of the text is not quite easy to grasp) remains, nevertheless, a mystery and howsoever much we may attribute them to the carelessness and ignorance of the scribes, still the fact that both of them should fall into exactly the same mistakes cannot thus be explained away.

The codex प contains all the verses, as far as it goes, in the very body of the text without any late addition, but from the abundance of errors it is obvious that it was copied more carelessly by a still more ignorant scribe. The errors here are not, however, exactly the same as in the two palm-leaf manuscripts. It contains some variant readings also which in some cases tally with those of the *Kavyamala* edition. It appears, therefore, that this is a careless copy of a copy that was itself a careless transcription from some original and follows perhaps a different tradition.

The last codex ग is too small a fragment to form the basis of any generalisation though it contains the most

correct readings in most cases. It misses, however, one verse that is missing from the *Kavyamala* edition also, the 50th verse of the 9th chapter, which is added later on in the margin in the codex मा.

The *Kavyamala* edition, as has been noticed already, misses as many as 28 verses but in only 4 out of the 12 chapters into which the book is divided. They are verses Nos. 10, 15, 24, 25, 35, and 36 of the 5th chapter; Nos. 23, 24, 40 and 50 of the 9th chapter; Nos. 8, 21, 22, 25, 28, 32, 33, 36, 48, 51, 57, 58 and 78 of the 11th chapter; and Nos. 22, 30, 69, 76 and 77 (the last two being the *Kaviprashasti* at the end) of the 12th chapter. Except eight out of these 28 verses, namely Nos. 23, 24 and 40 of the 9th chapter and Nos. 21, 51, 57, 58 and 78 of the 11th, all the other twenty verses are added in the margin in the codex मा. There is only one verse, No. 27, of the 5th chapter, which is found in the margin in the codex मा but is also present in the *Kavyamala* edition. Thus in the printed text, there are 627 verses in all while in the codex मा or रा the number of verses is 655.

It is interesting to note here that on page 164 of the 5th Volume of his famous *Notices*, *R. L. Mitra* describes a manuscript of this work, Manuscript No. 1851. From the last line given there which is the second half of the concluding verse, it is clear that it contains the *Kaviprashasti* but the extent of this codex is given there to be only 629 verses. Leaving aside the *Kaviprashasti*, the number of verses in this codex also is the same as in the *Kavyamala* edition. It appears that this codex also follows the version of the *Kavyamala* to which perhaps the *Kaviprashasti* was added later on but the other additions were not.

In the *Kaviprashasti* at the end, *Harihara* states that it took him long to complete the work: चिरेण चीर्णा are his exact words. It is not unreasonable, therefore, to suppose that the text of this work was fluid for a long time and even when the text of the other eight chapters was finally fixed, these four chapters, namely the 5th, the 9th, the 11th and the 12th continued growing, receiving additions every now and then.

I can almost visualise the author sending his autograph copy, imperfect though he might call it, into circulation among his admiring friends and pupils, and then at times making additions to it whenever a new idea struck him, jotting them down in the margin of his copy. I can, likewise, picture some among those admirers, charmed by its excellence wishing eagerly to have a copy of it, imperfect though it might be, and in their eagerness employing a speedily copying scribe to transcribe it quickly. Such hurried transcriptions of the imperfect version might be the original of the *Kavayamala edition,* the exemplar of the manuscript noticed by *R. L. Mitra* and the original form of the codex मा, the last one revised and completed later from a perfect copy, probably from the autograph copy itself, the second one receiving only the *Kaviprashasti* at some later date because it described the author, and the first one remaining as imperfect as it was originally taken down.

On the evidence of all these differing versions, three stages of the text of this work can very well be presumed. The earliest one was the text reproduced in the *Kavyamala* edition which is evidently the shortest and wanting even in the *Kaviprashasti.* The second stage is preserved in the original version of the codex मा where we have eight more verses but as many as twenty verses including the *Kaviprashasti* are still wanting. And finally we have the text of the codex ज़ा and probably of प also, as far as it is available. where the text seems to have been finally fixed. The 50th verse of the 9th chapter seems to have been the latest addition made by the author, added perhaps after the exemplar of the codex मा was transcribed, very possibly even after the *Kaviprashasti* was inserted in the text. Viewed in this light it would appear that the codex मा was transcribed from the autograph copy of the work while the author was still alive and was completed later on, possibly after the passing away of the author, by adding the new verses in the margin as in the autograph copy, and that the codex ज़ा was transcribed twelve years later from the same autograph copy after the author had passed away, taking down all the verses in their proper order as finally fixed by him. This explains the similarity between the two palm-leaf Mss. which,

copied within 12 years of each other, are so very much alike not only in their readings but also in their mistakes. This finds support from the fact that at a later date not only this *Subhashita* but also another work of the same author, *Bhartriharinirvedanataka,* was transcribed by the same *Karana Krishnadasa.* If this be the fact, the date of the passing away of the author would be some time after the transcription of the codex भा but before that of the codex ना, i.e., between the years 1653 and 1665 A. D. This is exactly the age in which the author flourished which, as I shall show later, can be deduced from the details of his birth and family connections.

*THE AUTHOR.*

It appears from the *Kaviprashasti* that this work was designated *Sukti-muktavali* by the author, but it is known as *Hariharasubhashita.* It is by this name that it has been called at the end of each chapter and in the final colophon, not only in the printed edition of the *Kavyamala* series where the *Kaviprashasti* is missing, but in other Mss. also which do contain the *Kaviprashasti.* The title is obviously after the author's name and on the basis of the title alone this has been called the work of *Harihara* in the *Kavyamala* edition which, without *Kaviprashasti* as it is, does not contain any mention of the author's name. There is, thus, no doubt about the fact that *Harihara* was the author of this *Subhashita.*

But *Harihara* is a very common name and there are as many as 24 *Hariharas,* (whose works are known to exist) mentioned by *Aufrecht.* Our author, however, calls himself a son of *Lakshmi* and *Raghava* in the 74th verse of the 12th chapter (71st in the *Kavyamala* edition) and then he proceeds with fuller details about himself and his family in the *Kaviprashasti* at the end. It is interesting to note here that both the verses of this *Kaviprashasti* are found, but with slight variations to suit the context, in the prologue of *Prabhavatiparinayanataka,* another work of the same author. They are, thus, very valuable from the point of view of the author's personal history. Full of similes and

containing a pun, they may be translated in simple English:--

"Like the sun rising from the mountain in the East, the pious twice-born *Raghava*, taking birth from *Hrishikesha*. shone in the great family of *Divakara*. *Lakshmi* was born to a Maithila with his soul pure with learning. From them two were born, two sons as renowned in their family as *Kusha* and *Lava*.

By the elder of the two, *Harihara*, "this garland of the pearls of good sayings", *Sukti-muktavali*, full of all novel excellences, was prepared after a long time, for the sake of his younger brother, *Shri Nilakantha* (who is) the ornament of the neck of the poets."

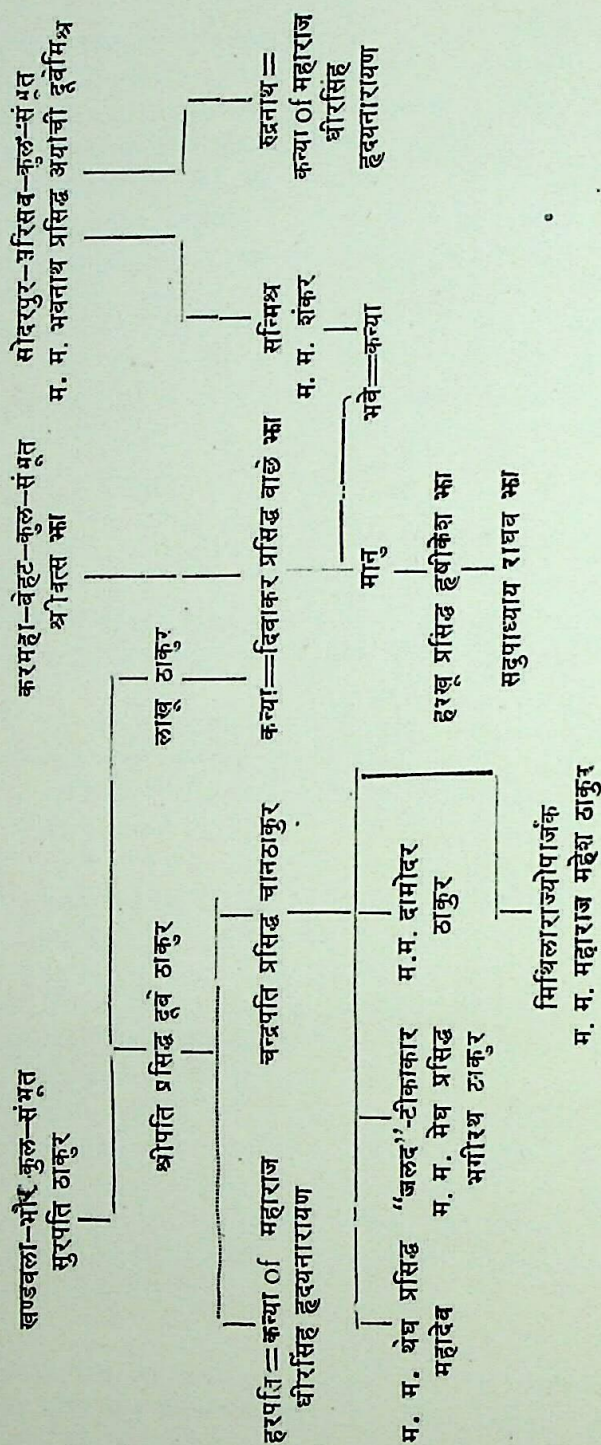
It follows from this that *Harihara* and his younger brother *Nilakantha* were the sons of *Raghava* and *Lakshmi*; *Raghava* was the son of *Hrishikesha*, of the respectable family of *Divakara*, and *Lakshmi* was the daughter of a renowned Maithila scholar. But *Raghava*, it is well known, was the name of *Rama* of the celebrated solar dynasty, the dynasty of *Divakara*, and he had two sons, *Kusha* and *Lava*, from a Maithila wife, *Sita*. Working, therefore, upon this double signification of the term "*Raghava*", the poet has, in this verse, drawn out the simile suggestive of a comparison of his own family with the famous family of the *Suryavamsis*. his father compared with *Rama*, his mother with *Janaki* and himself and his brother with *Kusha* and *Lava*. To suggest even by implication a comparison between his father and *Rama* who is regarded by all Hindus as an incarnation of God, was, to say the least of it, a great presumption on his part unless, of course, his father was noted for his piety. Anyway, this comparison clearly brings out before us the greatness of the family to which he belonged and the respect with which his father along with himself and his brother were looked upon.

Lest the statement that his mother was the daughter of a Maithila scholar should imply that his father was a non-Maithila like *Rama*, the poet uses a pun on the term दिवाकर महावंशे in the second line of the first verse. Take away 'दिवा" from this compound and construe it with the first

part of the sentence and the whole sentence would mean—"As the sun rising from the mountain in the East shines *during day*, the pious twice-born *Raghava*, having taken his birth from *Hrishikesha*, shone in the family of the *Karamahas*. This family of the *Karamahas* is, indeed, one of the highest among the *Maithila Brahmanas*, and by means of this pun it is intended by the author to convey that he belonged to that family. This is the meaning read into these two verses both by *Mm. Mukund Jha Baksi* (in the introduction to his edition of *Bhartriharinirvedanataka*) and by *Kavishekhara Badari Natha Jha* (in his paper on *Maithila Panditas of Yore* in the *Mithilanka* of the *Mithila-Mihira* of *Darbhanga*). From all this it follows that our author, *Harihara*, was a *Maithila*, born in one of the highest and most respectable families of the *Maithila Brahmanas*. Indeed, in face of the clear statement of the author in two of his works, *Subhashita* and the *Prabhavatiparinayanataka* in exactly the same words, it is impossible to hold otherwise.

This is, moreover, supported by the *Panjis*. The *Panjis* are the consolidated genealogies of all the important families of *Maithila Brahmanas* collected by *Maharaja Harisinhadeva*, the last of the *Karnata* kings of *Mithila*, in the *Saka* Year 1248, with a view to ensuring that no *Maithila Brahmana* may marry within the prohibited degrees of relationship. Since then *Panjis* have grown into an institution, kept and maintained up-to-date by a class of Panditas called *Panjikaras*, who have to certify before a marriage is finally settled that the parties are not prohibited by relationship to marry. These *Panjis* not only corroborate in every detail what *Harihara* tells us about his family and parentage but they furnish us also with fresh facts about the history of the family and its connections which reveal the high standing of the family, and on the basis of which it becomes easy to determine, within short limits, the age in which the author must have flourished.

When the *Panjis* were first promulgated in the *Saka* Year 1248, there was one *Gangeshvara* in the family of the *Karamahas*. He was one of the thirteen who were declared,

# GENEALOGICAL CHART No. I.*

*[ In all these charts the sign of equality stands for "Married to" ]

by reason of their pure lineage, learning and exemplary character, the highest among the *Maithila Brahmanas*, known thenceforth as *Shrotriyas*, by which name their descendants are still called, provided they have not degenerated by marrying too low and thus lost their position. This *Gangeshvara* had seven sons and as a result perhaps of the new social order brought into being by the promulgation of the *Panjis* which classified all *Maithila Brahmanas* into three grades according to their birth, accomplishments, and character, all the seven sons of *Gongeshvara* migrated to different parts of the country and settled down in different villages, giving rise thereby to different branches of the parent family, each denoted by adding the name of the village newly adopted to the name of the parent family, *Karamaha*. One of the sons of *Gangeshvara* was *Shrivatsa* and he settled down in the village of *Behat*, still a flourishing village in which the Railway Station *Jhanjharpur* on the *Oudh Tirhut Railway* is situated, some 25 miles east of *Darbhanga*. Though the main branch of his descendants has, in course of time, migrated some five miles westward to the village *Bittho*, they are still known as belonging to the family of *"Karamaha Behat"*.

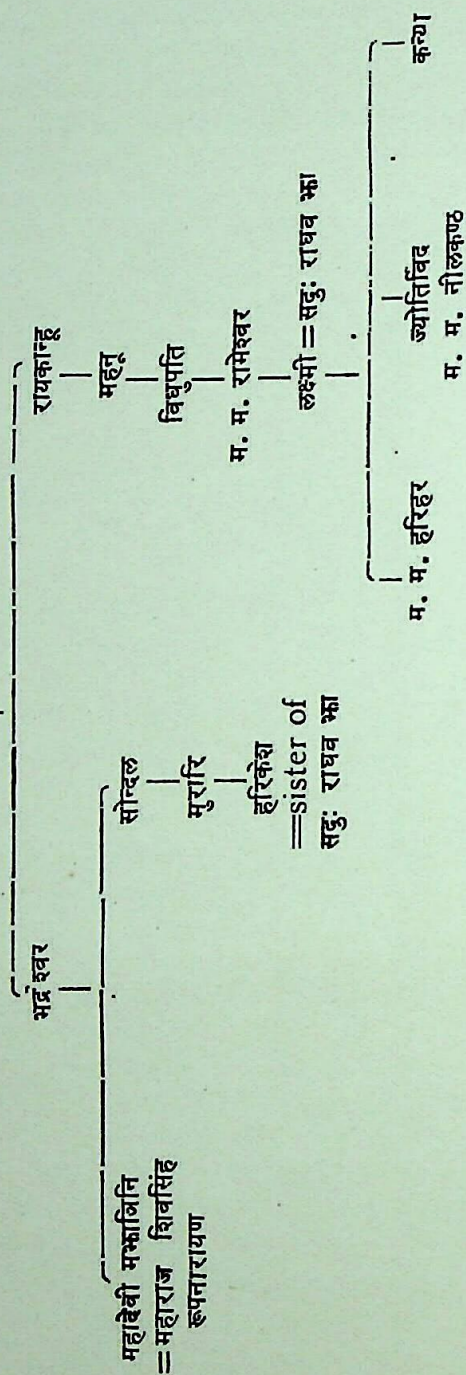
One of the sons of *Shrivatsa* is popularly called *"Bachhe"* but in one of the old *Panji Mss.* (in the possession of *Panmikara Modananda Jha* of *Shivanagara* in the district of *Purnea*) his name is said to have been *"DIVAKARA,"* called *Bachhe*. It is this *Divakara* in whose high family *Raghava*, his great-grandson, is described as shining by our author, *Harihara? Divakara*, called *Bachhe*, was married to the daughter of *Lakhu Thakur* of the *Khandavala* family. This *Lakhu* was the younger brother of *Shripati*, called *Dube Thakur* one of whose sons *Harapati* was married to the daughter of *Maharaja Dhira Singha Hridayanarayana* of *Mithila* (1400—1460) and another *Chandrapati*, called *Chana Thakur* was the father of *Mm. Maharaja Mahesha Thakur* (1510—1580), the founder of the present Darbhanga Raj.

*Bachhe* had two sons, *Manu* and *Bhabe*. Of them the younger, *Bhabe*, was married to the daughter of the renowned scholar and author, *Mahamahopadhyaya San-Mishra Shankara* (1385—1450) of the family of *Sodarapur*, resident of *Sarisab*, while the elder, *Manu*, was the father of *Hrishikesha*, popularly known as *Harakhu*. This *Hrishikesha* had three wives; by his first wife he had a son, *Raghava*, and a daughter who was married to *Harikesha* of the *Sodarpura* family resident of *Dhaoli*, who was the grandson of *Sondal*, whose sister was married to *Maharaja Shiva Singha Rupanarayana* (1352—1407) immortalised by *Vidyapati* in his songs.

*Raghava* bears the title of *"Sadu"* ( सदु ) in the *Panjis* which is an abbreviated form of *"Sadupadhyaya"*. Like its cognate forms *Sanmishra* or *Satthakkura* this is a compound formed by joining *"Sad"* (सद्) meaning "the good" to the ordinary family title. Thus there is *Sadupadhyaya* for those who are *Upadhayas*, *Sanmishra* for the *Mishras*, *Satthakkur* for the *Thakurs*. It follows, therefore, that the ordinary title of the family was *Upadhyaya* of which the modern form is *"JHA"*, and that though *Raghava Jha* was not a renowned scholar to merit the coveted title of *Mahamahopadhyaya* or even a *Mahopadhyaya*, he was widely respected in his days for his character, abilities and piety. As a mark of respect he was called *Raghava Jha*, the good, which is denoted in the *Panjis* by this title *"Sadu"* ( सदु ).

*Raghava Jha*, the good, had two wives. By the first wife, who was the daughter of *Madhusudana* popularly called *Madhu Jha* of the *Sadarpur Kanhouli* family, he had four sons, *Babu*, *Banai*, *Birai* and *Babi* and two daughters, *Devasena* and *Kumari*. *Devasena*, perhaps the eldest of all, was married to Mm. *Aniruddha Jha* of Man[illegible] *Sihauli* family. There is a verse attributed to him in the *Vidyakarasahasrakam* (No. 799) which shows him to have been a contemporary of *Raja Mana Singh*, the famous courtier of Emperor *Akbar*; while there are two verses (Nos. 110-111) in the *Kavindra-Chandrodaya* which prove that during the reign of the *Emperor Shahjehan* he was at *Banaras*, most probably

## CHART No. II.

### सोदरपुर-धओलि-कुल-संभूत

in his old age, living there a retired life. One of his sons was *Mahamahopadhyaya Mohana*, author of *Anyoktishataka* described by *R. L. Mitra* on page 38 of the 6th volume of his famous Notices. The second daughter of *Raghava Jha*, named *Kumari*, was married to *Purushottama Jha* of *Naraon Sulhani* family, two of whose sons *Sadupadhyaya Harihandan* and *Raghunandan* were married to the daughters of *Maharaja Shubhankara Thakur* (1571—1620), the youngest son of *Mm. Maharaja Mahesha Thakur*. This *Purushottam Jha*, it may be noted here, was married previously to the daughter of *Agnihotrika Vishvambhara Thakur*, son of *Mm. Damodar Thakur*, who was the elder brother of *Mm. Maharaja Mahesha Thakur*. To the daughter of *Babu Jha*, the eldest son of *Raghava Jha*, was married *Maharaja Purushottama Thakur* (1595—1641) the eldest son of *Maharaja Shubhankar Thakur*.

The descendants of *Raghava Jha*, the good, in direct male line are still flourishing and they are all descended from his second son *Banai Jha*, through his son *Jayakrishna* who was a poet of repute. *Jayakrishna* had an only son *Sadupadhyaya Jagannatha* whose eldest daughter was married to *Maharaja Raghava Simha* (1680—1739) on whose death she became सती at the age of 14 only and the youngest to *Satthakkura Ekanatha* whose son *Maharaja Madhava Singha* ascended the throne of *Mithila* in 1785 from whom the present *Maharajadhiraja* of *Darbhanga* is sixth in descent. The descendants of this *Jagannatha Jha* are still flourishing and they all inhabit the village of *Bittho*. It may be interesting to note here that they have maintained up to the present times the leadership of the *Shrotriya* community of the *Maithila Brahmanas*, which will be clear from the fact that the sister of the present *Maharajadhiraja* of *Darbhanga*, who is the leader of all *Maithila Brahmanas* and head of the *Shrotriyas*, is married to a scion of this family, *Babu Mukund Jha*, who is sixth in descent from *Sadupadhyaya Jagannatha* and ninth from *Sadupadhyaya Raghava*.

*Raghava Jha*, the good, married another wife, most probably after the death of the first, and she bore him two

sons, *Harihara* and *Nilakantha*, and a daughter named *Bahula*, whose only daughter was married to *Mm. Yadunatha* of the *Kujilabara Bhakharauli* family. This *Yadunatha* was the grandson of *Mm. Suchi* (1500—1560) the teacher of *Mm. Maharaja Mahesha Thakur* and his maternal grand-father was the son of the great *Vachaspati Mishra* the famous *Smriti* writer of *Mithila*. The daughter's son of *Yadunatha* was *Mm. Lochana*, the author of *Ragutarangini*, composed during the reign of *Maharaja Narapati Thakur*. (1650—1700). A copy of *Naisadhiyacharitam* transcribed by *Mm. Lochana* in *Saka* Year 1603 is still preserved in the Darbhanga Raj Library.

The second wife of *Raghava Jha*, the good, called, *Lakshmi*, was the daughter of *Rameshvara* of the *Sodarpur Dhaoli* family and is styled a *Mahamahopadhyaya* in the *Panjis*. He is the "*Vidyavadatma Maithila*", to whom *Harihara* describes his mother to have been born. To this *Rameshvara*, most probably, there is a reference in the 22nd verse of the 2nd chapter of this *Subhashita* where it is stated that inspite of all his philosophical attainments, his fame rested chiefly on his poetical compositions. Indeed, *Harihara* inherited scholarship, including the poetic gifts, from his mother's side.

*Mm. Harihara* had two wives. His first wife was named *Bachhana*. She was the daughter of *Bhavaninatha Jha* of the *Sodarpur Kanhouli* family—the same family in which his father, *Raghava Jha*, had first married. By this wife he had a son and at least one daughter who was married to *Baladeva Jha* of *Mandara Sihauli* family. This *Baladeva* was the son of *Mahipati* by the daughter of *Mm. Sadananda*, the son of *Mm. Madhusudan Thakur*, the author of the various *Kantakodharas*, and grandson of *Vaidika Vishvambhara* by the daughter of *Mm. Damodara Thakur*, the elder brother of *Mm. Maharaja Mahesha Thakur*. His only son *Krishnananda*, was a *Naiyayika* who had a son named *Dharmananda*, who was a poet. *Dharamananda's* son *Rudradatta* died without a child and thus after three generations, the direct male line of *Harihara's* descendants became extinct

## CHART No. III.

सदु:राघव झा=कन्या of माधू झा
देवसेना
माण्डर-सिहौलि:
म. म. अनिरुद्ध झा
अन्योक्तिशतककार
महो० मोहन
बाबू झा
कन्या=महाराज
पुरुषोत्तम ठाकुर
बनाजी झा
विरायी झा
बाबी झा
कूमरि=नरवोन-सुल्हनी
पुरुषोत्तम झा
सदु: रघुनन्दन
=कन्या of महाराज
शुभङ्कर ठाकुर
हरिनन्दन
=कन्या of महाराज
शुभङ्कर ठाकुर
महादेव
कन्या=
महाराज
सुन्दर ठाकुर
कमलनयन
महिपति
कवि जयकृष्ण
सदुपाध्याय
जगन्नाथ
नारायण दत्त
भवानीदत्त
दुर्गादत्त
गङ्गादत्त
कवि
वंणीदत्त
"रसकौस्तुभ"-कार:
महोदार
रमादत्त
कन्या known as
सती महारानी
=महाराज राघव
सिंह बहादुर
कन्या=सठक्कुर
एकनाथ
महाराज
माधव सिंह
बहादुर
कन्या=
खण्डवला
(म. म.
दामोदरापत्य)
मणिनाथ
नन्दलाल
कन्हैआलाल
गणेशदत्त
श्रीमुकुन्द झा=Sister of the present
Maharajadhiraja Mithilesha of Darbhanga.
श्रीकन्हैआजी

# CHART No. IV.

माण्डर-सिहौलि-कुल-संभूत
वैदिक विश्वम्भर झा=
कन्या of म. म. दामोदर ठाकुर
महीपति=पौत्री of कण्टकोद्धारकारक
म. म. मधुसूदन ठाकुर and
कन्या of जगद्गुरु
म. म. सदानन्द
सद्: राघव=लक्ष्मी
महामहोपाध्याय
हरिहर
ज्योतिर्विद्
म. म. नीलकण्ठ
बहुला=पवौली: वृद्धिग्राम
पञ्जीकार होरायी
कुजौलिवार-भखरौली-कुल-संभूत
म. म. शुचिउपाध्याय
भवनाथ=पौत्री of परमगुरु
म. म. वाचस्पति मिश्र
बलदेव झा=कन्या
महो० कृष्णानन्द
कवि धर्मानन्द
रुद्रदत्त
कन्या=महामहोपाध्याय यदुनाथ झा
कन्या=एकहरा-कन्हौली-कुल-संभूत बाबू झा
रागतरङ्गिणीकार
म. म. लोचन
सोदरपुर-हाटी-कुल-संभूत
मोहन=कन्या of शीखे मिश्र and दौहित्री of म. म
महाराज महेश ठाकुर
कुलपति
ज्योतिर्विद्
रुचिपति
कन्या=माण्डर:
सिहौलि बलदेव
कन्या=श्रीपति
मीमांसापल्वलकार
म. म. इन्द्रपति
म. म. कृष्णपति
रमनू
झलहन

The second wife of *Harihara* was the daughter of *Bhatta Jha* of the *Mandara Pataluku* family. The sister of this *Bhatta Jha* was married to a son of *Mm. Bhagiratha*, popularly called *Megha Thakur*, the eldest brother of *Mm. Mahesha Thakur*, and author of the celebrated commentary *Jalada* on the *Kusumanjali* of *Udayanacharya*. This second wife of *Harihara* had no issue.

*Nilakantha*, his brother, who is described by *Harihara* as *Kavikantha-vibhushana* or an ornament for the neck of the poets, and to whom both this *Subhashita* and the dreams *Prabhavatiparinaya* are dedicated (by which is meant that they were compiled for his sake), is styled a *Jyotirvid* in all the *Panjis* but over and above that he is called in some *Panji* Mss. a *Mahamahopadhyaya* while in others he is termed a *Sadupadhyaya*. It is clear, therefore, that he was not a mere astrologer but an all round scholar, highly respected for his learning and scholarship, though he had specialised in astrology and possessed poetic talents also. Two of his works, both on astrology, have been noticed in the third volume of the Descriptive Catalogue of the Manuscripts in *Mithila;* they are *"Janmapaddhati"* No. 74 and *"Jatakapaddhati"*. No. 89. He was married to *Apuchha* who was the younger sister of *Bachhana, Harihara's* first wife. He had two sons and two daughters. One of his daughters was married to the same *Baladeva* to whom *Harihara's* daughter was married, and therefore, the marriage must have taken place after the death of his first wife, *Harihara's* daughter. His second daughter was married to *Shripati Mishra* of the *Sodarapur Hati* family, whose mother was the daughter of *Shikhe Mishra* of *Hariamba Balirajpur* family by the daughter of *Mm. Maharaja Mahesha Thakur*. The two sons of *Nilakantha* were *Kulapati* and *Mm. Jyotirvid Ruchipati*. *Ruchipati's* son *Mm. Indrapati* was the author of *Mimamsapalvala*, a manuscript of which. No. 1959, dated the *Saka* Year 1667 has been described by *R. L. Mitra* in the 5th Volume of his Notices. The son of *Indrapati*, also, was a *Mahamahopadhyaya*, *Krishnapati* by name, who had a son and a grandson but this grandson of *Krishnapati*, named *Jhalahana Jha*, died without a child

some fifty years ago and with him therefore the direct male line of *Nilakantha's* descendants also became extinct after five generations.

No direct male descendants of *Raghava Jha*, the good, by his second wife have thus survived but as long as they lived, they all inhabited the village of *Bittho*, where the descendants of *Raghava Jha* by his first wife have always resided and are still flourishing. *Raghava Jha* was fifth in descent form *Shrivatsa*, who founded the *Behat* branch of the *Karamaha* family, where he must have been living with his sons, and though we do not know who migrated from there to *Bittho* and under what circumstances, it is clear that it must have been either *Raghava Jha* himself or some one among his three ancestors. Anyway, it is clear that our author *Mm. Harihara Jha* was a resident of the village of *Bittho*.

Such was the family history of *Mm. Harihara Upadhyaya*. Since the days of the *Panjiprabandha*, more than 600 years ago up to the present times, this family has maintained the leadership of the social hierarchy of the *Maithila Brahmanas* and few families can boast of such an unbroken record. I have omitted much in the foregoing account that can be gleaned from the *Panjis* about the position of the family and its high connections; nevertheless, I have described, I hope, sufficiently in detail, the history of the family, so that for each generation there has been shown the relationship of at least one such name that can be recognised at once without any shadow of doubt. On the basis of these synchronisms, it may not be difficult, as I have already stated, to determine within short limits the age in which *Mahamahopadhyaya Harihara* must have flourished.

*HIS AGE.*

"It has been said above that in the *Saka* Year 1248 when the *Panjis* were first promulgated there was *Gangeshvara* in the family of the *Karamahas* and he was then perhaps a young man, say, of forty. Just at present his fourteenth descendant, *Babu Mukund Jha*, is in his full manhood. Thus, there have elapsed 14 generations in this

family during these 622 years. Each generation covers, therefore, a period of about 44 years. *Mm. Harihara* was seventh in descent from *Gangeshvara* and therefore, it follows, roughly, that in the *Saka* year 1556. *Mm. Harihara* was, say, about 40 years of age. The date of his birth, thus, falls during the closing decade of the 16th century. This is the conclusion which we arrive at from a consideration of other factors also.

It has been said that a daughter of *Raghava Jha*, *Kumari*, was married to *Purushottama Jha* who was married previously to the daughter of *Agnihotrika Vishvambhara Thakur*. *Raghava Jha* must have been, therefore, a contemporary, though a younger one, of *Vishvambhara Thakur*. This *Vishvambhara* was the eldest son of *Mm Damodara Thakur* who was the elder brother of *Mm. Maharaja Mahesha Thakur*. *Mm. Mahesh Thakur*, it is almost settled, was born in about 1510 A. D. The birth of his elder brother, *Damodara*, can, therefore, be assigned to the year 1500 and that of his son *Vishvambhara* to the year 1535 or thereabout. *Raghava Jha*, therefore might have been born in or about 1540 A. D.

Two of the sons of *Raghava Jha's* daughter, *Kumari*, were married to the daughters of *Maharaja Shubhankara Thakur* who was born in 1571 A.D., ascended the throne of Mithila in **1584 A.D.**, and died in 1620 A.D. *Maharaja Purushottama Thakur*, eldest son of *Maharaja Shubhankara Thakur*, married the daughter of *Babu Jha*, the eldest son of *Raghava Jha*. From these synchronisms it is obvious that *Raghava Jha* was almost a generation older than *Maharaja Shubhankara Thakur*. It is not unreasonable, therefore, to suppose him about 30 years older than *Maharaja Shubhankara Thakur*.

But both *Babu Jha* and *Kumari* were born to the first wife of *Raghava Jha* by whom he had four sons and two daughters, while *Harihara* and his younger brother and sister were the children of his second wife. It can, therefore, be safely assumed that *Raghava Jha* married a second

time after the death of his first wife. Supposing he married his first wife at the age of thirty and that she lived with him at least for 20 years, in course of which six children were born to her, it follows that he married the second wife, say, at the age of 50 and thus the birth of the first child to his second wife could have taken place, say about the year 1595. This is, therefore, the approximate year of *Mm. Harihara's* birth.

Moreover, the second daughter of *Harihara's* younger brother *Nilakantha* was married to *Shripati Mishra* who was the daughter's son of *Shikhe Mishra*. This *Shikhe Mishra* was twice married, both times to the daughter of *Mm. Maharaja Mahesha Thakur*. His first wife, *Helana*, was the first child of her father and after her death, *Shikha Mishra* married again the daughter of the same *Maharaja*, *Manika*, by name, who was a child of his old age. Supposing she was born in 1560 when the Maharaja was fifty years of age, the birth of a son to her daughter can safely be assigned to the year 1610 or thereabout, specially as this daughter was her sixth child. *Nilakantha's daughter* was the second wife of this *Shripati* and supposing *Nilakantha* to have been born in or about 1600, the marriage of his second daughter could well have taken place, say, in the year 1650 when *Shripati* was forty years of age. Anyway, this proves *Nilakantha* to have been two generations later than *Mm. Mahesha Thakur* and thus the period of 1595—1600 assigned to the birth of Mm. *Harihara* and *Nilakantha* is not unreasonable.

From a consideration of other synchronisms also described above, the same conclusion can be deduced and I think it futile to pursue them all. Assuming, therefore, that *Harihara* was born during the last decade of the 16th century and that he lived up to an age of, say, sixty-sixty-five, we come to the conclusion that he died sometime during the years 1655—1660 and this is exactly the conclusion to which the evidence of the two palm-leaf Mss. of this *Shubhashita* leads us. It can, therefore, be taken as almost settled that *Mm. Harihara* flourished in the first-half of the 17th century.

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In view of what has been discussed above, it is very much to be regretted how scholars have erred about the age of *Harihara*. In his History of Sanskrit Drama, *A. B. Keith* assigns the composition of *Bhartriharinirveda* to the end of the 15th century when even *Raghava, Harihara's* father, was not born. As he does not give any evidence on the strength of which he came to this conclusion, nothing can be said about it except that it is inaccurate. *Mm. Mukunda Jha Baksi* in the introduction to his edition of the same *Nataka* places him in about 1650 *Saka* year i.e. the first half of the eighteenth century and relies for this on a tradition that *Harihara* was a contemporary of the great *Mm. Gokulanatha Upadhyaya* with whose cousin, *Madana Upadhyaya, Harihara* had a discussion about which even a verse is quoted. Both *Kavishekhara Badarinatha Jha* in his paper published in the *Mithilanka* of the *Mithila-Mihira* of Darbhanga and *Mm. Dr. Umesha Mishra* in the introduction to his edition of the *Vidyakarasahaskaram* rely perhaps on the same tradition and assign him to the 18th century. In view of the fact, however, that the Mss. of this *Subhashita* are available which were copied in the third quarter of the 17th century, the tradition making him a contemporary of *Gokulanatha* who was a *contemporary* of *Maharaja Raghava Singha* of *Mithila* and *Raja Fateh Shah* of *Garhawala* must be pronounced inaccurate and may be explained as referring to some other *Harihara* of which name there have been so many scholars in Mithila.

About the personal history of *Mm. Harihara* not much is known that is authentic. That he was a resident of the village of *Bittho* is quite certain. In all the *Panjis* he is styled a *Mahamahopadhyaya* by which term is meant, according to the definition given in the *Panjis* themselves, a scholar who was a master of all the schools of philosophy as distinguished from a mere *Naiyayika* who is called in the *Panjis* a *Mahopadhyaya* or a *Mimamsaka* who is termed a *Mishra*. But we do not know for certain who the *Guru* of *Mm. Harihara* was. We know, however, that he was the son by the second wife of his father, who married her in his old age and most probably died while *Harihara* and his brother

were still very young. It is quite reasonable, therefore, to suppose that both the brothers were entrusted to the loving care of their maternal grand-father who was a scholar of great renown, a *Mahamahopadhyaya*, to whom *Harihara* makes feeling references. Very possibly, therefore, it was under him that both of them turned out to be great scholars, the elder one specialising in Philosophy and the younger in Astrology, but both of them imbibing the poetical talents of their grand-father for which *Harihara* praises him in preference even to his philosophical attainments.

It may be interesting to note here that *Harihara* and his brother changed the very atmosphere of their home at *Bittho* which became, thereafter, an important seat of learning. Their sons and grand-sons were all scholars of repute and even their step-brother's sons became imbued with a love of learning. More than anything else, it was poetry that was cultivated there and the *Panjis* record a number of poets among the descendants of *Raghava Jha*, the good, the credit for which must go to *Harihara* who should be regarded as the founder of the school.

There is, however, one thing about the scholarly attainment of our author which is worthy of note. In this *Subhashita* there are many forms which contravene *Panini's* rules of grammer and, are therefore, irregular. Such for example are (i) the disregard of एकशेष in नायकनायिकयोः in XI-1 and समासान्तविधि in काननपथा in X-65; (ii) the use of आशीर्लिङ in भूयात् in XI-76 and of शतृ with the root ईक्ष् in XII-22; and (iii) the forms कुलीनस्त्रियः for कुलीनस्त्रियाः in X-54, कृन्तन for कर्त्तन in XII–49, आस for आसीत् or बभूव in XI–65, and प्रोष्यत्पतिका for प्रवत्स्यत्पतिका in the 10th chapter, though the last form has been so used even by *Kaviraja Mahamahopadhyaya Bhanudutta* in his famous *Rasamanjari*. One is, therefore, irresistibly drawn to the conclusion that *Mm. Harihara* was not a grammarian but that he was a philosopher by learning and poet by instinct.

***HIS WORKS.***

Besides the *Subhashita* there is only one work that can be said without any shadow of doubt to have been his composition and that is the *Prabhavatiparinayanataka* which is still unpublished and a Ms. of which (No. 2395) has been described by *R. L. Mitra* on page 159 of the 7th volume of his Notices and also by *Dr. K. P. Jayasval* on page 88 of the 2nd Volume of the Descriptive catalogue of Mss. in Mithila, though without the verses of the prologue. This contains in the prologue (reproduced by *R. L. Mitra*) the very two verses that are the closing verses of this *Subhashita* with only this difference that in the drama the 3rd line of the second verse begins with *"Govind-Sunu"* which indicates that the drama deals with the life of *Pradyumna*, the son of *Krishna*. There is still another drama, attributed to him, *Bhartriharinirveda*, which has been twice printed, first from Bombay and then with a Sanskrit commentary and Hindi translation from Banaras and is very famous. But there is no indication in this work to prove conclusively that it is by the same *Harihara* who was the son of *Raghava*. Tradition, however, avers this to have been the work of the author of the *Subhashita* and is supported by the fact that we have in the Darbhanga Raj Library a palm-leaf Manuscript of this drama along with that of the *Subhashita* written by the same scribe on leaves of the same size which go unmistakably to show that both of them were transcribed together. It can, therefore, be taken for granted that this also is from his pen.

*Mm. Mukand Jha Bakshi*, in the introduction to his edition of the *Bhartriharinirveda*, states that there is also a smriti work of his called *Dvaitanirnaya*. *Aufrecht* also notes a *Harihara* on *Dharma*, who, he says, is quoted by *Vachaspati Mishra* in his *Dvaitanirnaya* and by *Kamalakara* in *Nirnayasindhu*. It is quite possible that that work on *Dharma* from which both *Vachaspati* and *Kamalakara* quote, was a *Dvaitanirnaya* as stated by *Mm. Mukund Jha*. But the very fact of his being quoted by *Vachaspati*

rules it out that he was the son of *Raghava Jha* because we have already seen that the daughter's daughter of *Raghava* was married to the son of the grand-daughter of *Vachaspati*, who, therefore, must have been older than even *Raghava Jha*, *Harihara's* father by more than one generation. As stated repeatedly, there have been so many scholars of this name even in Mithila. There is actually one *Harihara* said to have been the *Dharmadhyaksha* (Chief Judge) at least 200 years before *Vachaspati*. There are other *Hariharas* also, many of them styled *Mahamahopadhyaya* and most of them preceded the great *Vachaspati*. *Harihara*, on Dharma, must have been, therefore, an earlier *Harihara*. The statement of *Kavishekhara Badarinatha Jha*, likewise, that *Harihara* wrote a commentary called *Muktavali* on a work of *Devanatha Thakur* is clearly by mistake as the verses he quotes are just the closing verses of this very *Subhashita*, which, I have already stated, was designed by the author to have been called *"Suktimuktavali"*. As regards the different works noted under *Harihara* by *Aufrecht* or verses quoted under this name in the different *Subhashita* works, nothing can be said definitely. Some of them may have been the composition of our author but unless there is something to prove conclusively that they are by the same *Harihara*, who was the son of *Raghava*, we must not take them to be his and must be content with what is conclusively proved to have been his composition.

There are thus only three works—all *Kavyas*—on which the fame of our author rests and rests securely. Extolling the virtues of *Kavya* in the second chapter of this *Subhashita*, *Harihara* states that "a hundred different branches of learning may all be very charming but the fame resting on *Kavya* stands *unimpeded*". No work of *Rameshvara* has unfortunately survived for us to judge what kind of *Kavya* he composed or how unimpeded fame he achieved for that *Kavya* that *Harihara* cites as an example of his statement. But what he says about *Rameshvara*, whom, by the way, I identify with his maternal grand-father, has been proved in his own case. The distinguished title of *Mahamahopadhyaya* leads us to believe that he was

indeed a *"Nipita-Darshana-Grama"*—"had drunk deep at the fountains of the different branches of Philosophy", but it is as a poet *par excellence* that he is remembered. The fame resting on his *Kavyas* is literally unimpeded and there is no doubt whatsoever that he will live down to posterity only as a great poet.

*THE PRESENT WORK.*

Whether we call the present work as the *Suktimuktavali*, by which name the author designates it in the closing verse, or simply as the *Subhashita* as it has been more commonly known and called in the colophon at the end of each chapter, it has to be admitted that the author designed it to be what is called in *Sanskrita* Literature a *Subhashita work*. A *Sukti, Sadukti* or *Subhashita* literally means "a good saying" but in Sanskrit Literature it is used in a special sense. A *Subhashita* in Sanskrit Literature, is a single verse, I should rather say, a single stanza, descriptive or didactic but complete in itself, expressing a single idea, devotional, ethical or erotic, in a witty or epigrammatic way. It is, thus, of the *Muktaka* type of poetry. Among Sanskrit scholars, *Subhashitas* have been very popular and that for two reasons. Free from all the restraints of a formal *Kavya* for which a sustained effort is necessary to maintain its high level, a *Subhashita* can be composed at any moment immediately an idea strikes the mind; and secondly, it can be easily remembered and can be cited equally easily with great effect on any appropriate occasion. Thus, there has hardly been a Sanskrit scholar with any taste and aptitude for poetry who has not composed a few of these *Subhashitas*. But the greatest misfortune with these *Subhashitas* has been that they were not put down in black and white by the authors themselves, but have all been transmitted from mouth to mouth. Efforts have been made by scholars from very early times to gather into anthologies as many of these floating verses as they knew or could collect. There is quite a good number of these anthologies, most of them in print also. Still it must be conceded that what these anthologies preserve cannot be more than a mere fraction of what must have been

composed all over India. Nevertheless, they do preserve quite a large number, which too would have otherwise perished and thus keep the names of all those authors alive, whose only known works are these verses. These constitute the *Subhashita* literature

When we look into the many *Subhashita* anthologies we find that there are certain broad features characterising this type of literature. A *Subhashita* work is a collection of verses by different authors. There are the *Gatha* and *Arya Saptashatis*, the various *Shatakas*, the *Bhamini-Vilasa* and many other collections of *Muktaka* poetry from which verses are very often quoted in the different *Subhashita* works, but none of these works itself is called a *Subhashita* simply because they are all by one and the same poet. Secondly, the verses in a *Subhashita* work are never of one and the same *Rasa* and though any of the *Rasas* may preponderate in the collection, there must be verses of the other *Rasas* also to entitle the collection to be called a *Subhashita*. We have, for instance, the *Padyavali* of *Rupa Gosvami* which contains verses, like a true *Subhashita*, of different authors but it is not called a *Subhashita* because all the verses in this collection are devotional and no other *Rasa* is represented in it. Thirdly, and this follows naturally from what has been described above, a *Subhashita* work has no unity of stucture underlying it, the chapters or verses have no connection among them and the parts are not related to the whole as in a sequence. The only plan on which it is based is to collect verses on a single subject together under one head, and these heads are not knit together, howsoever loosely, nor have verses even under the same head any link connecting them.

Viewed in this light, the present work appears to be unique in its kind. Though the verses here are of all the different *Rasas*, on different subjects, devotional, ethical and erotic, yet they are all by one and the same author, *Harihara* himself. They are arranged under different chapters which like a true *Subhashita* do not appear on first sight to have any link connecting them but on a closer

analysis it becomes evident that there is an inherent unity underlying the whole work which is not a mere collection of *Subhashita* verses composed at random without any connection among them, but has a definite purpose behind the whole plan. In order to make the plan with the purpose behind it clear, let me give a brief analysis of the contents

The first chapter which is called *"Benedictory"* is of the true *Subhashita* type and invokes the blessings of the different gods and goddesses of the Hindu pantheon including the ten incarnations of *Vishnu* and the eight forms of *Shiva*.

The second chapter called *"Training of the child"* opens with the praises of *Kavya* and the great *Kavis* of Sanskrit Literature. It, then, passes on to the virtues of a good wife and the pleasures of having a son. But the birth of a son by itself is not the great desideratum, says, *Harihara;* he must be properly trained in learning and discipline. The rest of the chapter is addressed to the father on the necessity and methods of training a child.

The third chapter is called *"The Friendly Advice"* and is addressed to the young student. It praises learning and discipline, characterises the evil men whose company the stripling youth is advised to avoid and the good men whose society he is encouraged to cultivate; and is full of such other wholesome precepts as may conduce to make his career successful and life happy.

It is, however, the fourth chapter that reveals at once the central theme of the work and is called *"Living away from home"*. It opens with the statement that wealth alone makes the life of a person successful here on earth and praises, therefore, riches and deprecates poverty. But to be truly enjoyable that wealth, says *Harihara*, must be earned by one's own efforts which must be in true keeping with the dignity of the caste to which he belongs The only dignified way in which a *Brahmana* can get riches is to receive them in gifts, and, therefore, he must make efforts to find out a liberal patron and please him. With this end

in view he should leave home and move about in foreign lands. Travelling, then, is praised and its risks and pleasures are described. The rest of the chapter contains practical hints to guide him at every step from his leaving home till he is presented to a king by some one among his favourite courtiers whom he must please before he makes an attempt to approach the king.

In order to please him the king must be praised and the whole of the 5th chapter, called the *"Eulogy of the King"*, contains verses in different metres, most of them long ones, all in the praise of the king with which he should address the king as occasion arises.

The sixth chapter is called *"Waiting upon the King"* and is full of practical advice to guide him as long as he remains at the court, attending upon the king. It concludes with the essence of all the advice that "one should wait upon a king who is capable of giving riches and every effort must be made to please him by *Shastric* discussions, dissertation of religious truths, disquisition on moral maxims, or by sweet poems suitable to the occasions that present themselves".

The seventh chapter called *"Political"* is an elaborate dissertation on political truths likely to help him in dealing with the king and the court.

The eighth chapter is called the *"Description of the Time"*. It opens with the statement that the king is often pleased with a fine description of the season or of the day and one should, therefore, try to please him with such descriptions. Then follow the descriptions of the six seasons, the sun-rise, the sun-set, the darkness of the night, the rising of the moon, and the star-lit sky, all in different metres.

The ninth chapter is devoted wholly to *Erotics*. It opens with the statement that the rich have a natural predilection for erotics and therefore, in the court of the king such verses should be recited. Then follow erotic verses in different metres.

The tenth chapter is in continuation of the ninth and describes the various types of *Nayakas* and *Nayikas* so very important in Sanskrit erotics and also rhetorics.

The eleventh chapter, called *"Miscellaneous"*, contains all sorts of verses in different metres on subject devotional, moral or erotic on the true *Subhashita* pattern. These verses are introduced for being recited in the court of the king with a view to win the good will of the courtiers.

The twelfth chapter, which is the last, reverts to the central theme and guides the *Pandita* back to his home with whatever gifts he should have received. If he is not satisfied with one king, he is advised to seek the patronage of another; if his ambition is not fulfilled in one trip, he is counselled to undertake another; but staying out for long at one time is not recommended. Then follows a long discourse on the right use of riches to show how best to utilise the wealth thus earned. After a few more hints about the way in which the rest of his life should be spent, the chapter concludes with the exaltation of the contemplative life leading to self-realisation through the practice of mental equipoise (so very eloquently propounded in the *Bhagavadgita)* after which he is advised to strive. This is the highest truth, says *Harihara,* and after this the chapter has been named.

Even from this brief analysis it must be evident that though cast in the form of a *Subhashita*, this work has been planned as a complete whole with a definite purpose. namely, to serve as a practical guide to the *Brahmana Pandita.* For every period of his life from infancy up to his old age, there has been chalked out the right course of conduct which evidently was sanctioned by usage; for every stage of his life, a set of instructions has been offered which have obviously for their basis the experience of the successive generations of *Panditas*. The greater portion of the book, however, deals with the journeyings of the *Pandita* in search of a liberal patron and the various ways of pleasing him. From the moment the *Pandita* leaves his

home till he returns to it, there is practically no step for which *Harihara* has no guidance to offer. There can hardly be an occasion in his journeys abroad or during his sojourn at the court of a king for which Harihara has not given his advice for regulating his behaviour. So detailed, indeed. are these instructions that one feels that the main purpose of compiling this work was to provide a hand-book of practical guidance for the benefit of such adventurous and ambitious *Panditas*. We can very aptly characterise this book as the *Itinerant Pandita's Vade Mecum*.

Apart, therefore, from its poetical excellences, the work has an historical interest which is a unique feature of this book. It portrays in a vivid manner the social life of the *Brahmanas* of *Mithila* during the 16th and 17th centuries, presents an ideal picture of the life of a *Maithila Pandita* of those days, and throws a flood of light on the ideals of the age. Indeed, there is no work in Sanskrit which reflects so vividly, yet so faithfully, the contemporary life of *Maithila* Society. This can, however, be seen in the clearest perspective in the light of the historical background and let us, therefore, have a peep at the conditions prevailing in *Mithila* during the centuries preceding the composition of this small though unique work.

## *HISTORICAL BACKGROUND.*

It is well-known that *Mithila* was the last Hindu kingdom in the whole of *Aryavarta* to fall a prey to the devastating inroads of the Mohammadon conquerors. For more than a century after the whole of northern India had passed into the hands of the Mohammadon rulers, she was secure under the *Karnata Kshatriyas* who had been ruling here since the close of the eleventh century and was, thus, free from the desecration and sacrilege of a Mohammadon invasion. Even after the sack of *Sakuri*, the then capital of *Mithila* by the army of *Ghyasuddin Tughalak* and flight of *Maharaja Harisimhadeva* northward towards the *Nepal* hills, *Mithila* was but temporarily under Mohammadon rule. The leaders of *Maithila* Society headed by *Bhogishvara Thakura*, the eldest son of *Siddha Kameshvara Thakura*,

who was the *Purohita* of the *Karnata Kshatriyas* managed to approach Emperor *Ferozeshah Tughalak*, who was immensely pleased with them and, in the words of *Vidyapati Thakura* recorded in his historical poem, *Kirtilata*, honoured them by calling their leader, *Bhogisha Raya* his friend, whom he placed on the throne of *Mithila* as an ally. After the downfall of the *Kshatriya* rule, *Mithila* thus passed into the hands of the native *Brahmanas*.

Already under the *Karnata Kshatriyas*, *Mithila* was surging with a great intellectual fervour. Secure in the peace and prosperity under the protection and patronage of the benign *Karnatas*, *Mithila* produced some of the greatest celebrities in the annals of Indian scholarship whose contributions to Hindu Philosophy and Hindu Jurisprudence have not only made them immortal for all times but have at the same time shed a lustre on the fair name of *Mithila*. Such, for instance, were *Udayana*, *Gangesha*, *Varddhamana*, *Lakhmidhara* and *Chandeshvara*, among many others. They were all the products of the *Karnata* period of *Mithila's* history.

But early in the 14th century it became apparent to the leaders of *Maithila* society that they could not put off a Mohammadon conquest of the land for long. They saw that with the Mohammadons all around as the ruling race, it was impossible to escape from constant contact with them. In order, therefore, to keep unsullied their ancient culture, maintain untarnished the pristine purity of their race and above all, to keep undiminished the brilliant glow of their intellectual luminosity, they put their heads together to think out a plan how best to ward off the evil, looming large before them. They decided, therefore, to put their own house in order, and with that end in view, to re-organise the society thoroughly and radically on such firm foundations that no contact with the Mohammadons, not even their conquest of the land, might influence their course of life, and materially affect their society and religion. This was the social organisation, named after *Maharaja Harisimhadeva*, the crowning act of which was

the *Panji-prabandha*, which was finally promulgated in the year 1248 of the *Sake* Era.

This new social reconstruction constitutes an important landmark in the history of *Mithila*. It was primarily a measure of social re-organisation designed to conserve the purity of the *Maithila* race and to uphold the distinctive characteristics of *Maithila* culture, but it set up such new standards of social values that in effect it revolutionised the entire outlook of society and shaped the future destiny of *Mithila* in such a manner and to such an extent that even the 20th century is not yet free from its influences. The reason of this is quite obvious. The leaders of society who had a hand in the shaping of this measure were the same who obtained the *Raj* of *Tirhut* for one of themselves and quite naturally, therefore, the ideals with which in view this measure was effected, received, under the *Shrotriya* rules of *Mithila*, a tremendous fillip and the measure itself got so strongly stabilised that it has weathered, in course of six hundred years and more, all the storms that have blown over *Mithila* without its roots being shaken, much less uprooted.

It has already been stated that under this new measure of social re-organisation the same importance was given to the cultivation of learning as to purity of lineage and piety of behaviour for a position in society. One's birth, however, is never in one's control and piety of behaviour is too personal a matter to admit of an effective test. The most practical plank, therefore, on the new platform was the cultivation of learning which is evidently in one's own hand and which can very well be judged by the society at large. *Mithila*, moreover, had been since times immemorial a land dedicated to learning. The tradition of glorious scholarship was still unbroken. To this a strong impetus was given by this new measure. With society so well organised and political freedom conferred by the Emperor of Delhi which was later on supported by the *Shurky Nawabs* of *Jaunpur*, who became, on the weakening of the imperial power of Delhi, the paramount rulers of the regions to the

east of the Imperial city, *Mithila* under her native *Brahmana* rulers embarked upon an age of unbroken peace and plenty that led to intense intellectual activity which was the distinctive characteristic of the new regime. Never was *Mithila* barren of intellectual luminaries, and cultivation of learning was never neglected here but under the new regime it began to be cultivated with unprecedented zeal and devotion. In fact, it came to be regarded as the only honourable profession for a *Brahmana* to pursue if he had to retain his position in society, to neglect which would entail a loss of social status, but to excel in which would raise him and his family in the estimation of society. No wonder, therefore, that on an invitation issued by *Maharaja Bhairava Simha Harinarayana* during the latter part of the 15th century there was an assemblage of *Panditas* from all over *Mithila* among whom there were as many as 1,400 *Mimamsakas* only, and a little earlier, the great *Shankara Mishra* in his mature work, *Upaskara*, on the *Vaishesika Sutras*, claims more than a thousand pupils for himself alone. Truly has the late *Dr. K. P. Jayaswal* said that "in the 15th century *Mithila* under the *Shrotriya Brahmans* became the centre of Sanskrit learning in the East of India," and that "in the 16th century *Mithila* emerges as the acknowledged head both secular and religious of all the regions to the north (east?) of the river *Sarayu*" (Introduction to *Mithila* Mss. Volume I.pp. VIII) This was indeed the golden age of *Maithila* Scholarship!

It is quite true that learning was then cultivated as a part of the *Brahmana's* duty and not as a means to an end as now. Nevertheless, it must be admitted that the question of livelihood must have been as keen then as now. How did all those *Panditas* maintain themselves? What was the means of their livelihood? It is interesting to note in this connection that there was one very important thing that had no place in the new social order and that was wealth. Not that there were no rich *Brahmanas* among the high class *Maithilas* even at that time, but wealth was considered of no consequence whatsoever in estimating the social status of a *Brahmana*. Birth, accomplishments and

character were the only factors which decided that issue and if a *Brahmana* had them, he was given a high position in society even if he was poor, but without them he was relegated to an inferior place and no amount of riches could help him to attain the privileged position. *Brahmanas*, it is well-known, have at no time attached great importance to riches and under the new scheme of things also the same *traditional dignity of contented poverty* was brought to the forefront once again and emphasised with new zeal. The ideal of perfection among the *Maithila Brahmanas* under the new order, the perfect *Shrotriya* in the reorganised society, has been *Mm. Bhavanatha Mishra* of *Sarisaba*, who is reputed to have never accepted even a gift, much less asked for it, as a mark of respect for which he came to be known as *Ayachi* by which name he is remembered with reverence by posterity.

This was, however, the ideal of perfection beyond the reach of an ordinary individual. Riches might not have had any value in the eyes of the society; they might not have enhanced one's social status; but riches have, at all times, been attractive and tempting for ordinary mortals, and placed manifold advantages in the hands of the possessors, thereof. It is, therefore, too much to expect that all these *Panditas* were fired with the same lofty idealism as *Ayachi Bhavanatha*, who spurned all riches and was content to live the simple life of a *Shrotriya* in the old *Rishi*-way. He has been unique during all these centuries, and there has not been another to equal him in this idealistic contentment. Among the rest there must have been persons with varying degrees of contentment, but it can safely be assumed that there were many *Panditas*, not only among the rank and file but even among the high class *Brahmanas*, for whom material prosperity had an attraction. On the subject of the right use of riches, *Harihara* has in this very work (XII-25) cited the example of *Vateshvara*, the maternal grand-father of the self-same *Ayachi* and one of the highest among the *Maithila Brahmanas*, who was renowned not only for his learning but riches also.

It is, thus, clear that possession of riches by itself was not banned by the society; much depended on the way

in which the riches were acquired. The Hindu *Shastras* have laid down in great detail the professions that each *Varna* ought to follow. For a *Brahmana* there are certain professsions that are prohibited out-right, while others are neither prohibited nor approved, and there are only a few which are openly recommended. Following faithfully these distinctions between one profession and another, the society adjudged the position of a *Maithila Brahmana* and only those were given the high places who followed the approved professions. This was one of the chief criteria—indeed the most practical one—in deciding the piety of behaviour which was one of the three ingredients necessary for a privileged position in society under the new social organisation.

We know that there are six,—only six,—professions approved for a *Brahmana* and among them there are only three that can bring any riches, namely, teaching, officiating as a priest in a regular *Yajna*, and receiving them in gift. Teaching was the one profession that was most widely followed throughout *Mithila* but teaching for remuneration is strictly prohibited and was not practised any where in India, much less in *Mithila*, till very recently. *Yajnas* too had fallen into disuse during the period of Buddhist ascendancy and what little remained of it was appropriated mostly by *Vaidikas*, the Vedic scholars. *Paurohitya*, i.e. ordinary priesthood was remunerative, and though it was not considered as fully approved a profession as *Yajana* or officiating as a priest in a *Yajna*, it was followed very widely; but this also was technical in the sense that they alone could follow the profession of a *Purohita*, who had made a special study of the ritualistic literature and specialised in it. There was left, thus, only one way of acquiring riches which was approved by the *Shastras* for a *Brahmana* and that was receiving them in gift. This too, has been, however, hedged with many conditions. One has to decide before he accepts a gift if the maker of the gift is a proper person from whom the gift ought to be accepted, and this is why a puritan like *Ayachi* had made it a rule of his life not to accept any gift whatsoever. Nevertheless, it was an

approved way of acquiring riches, and the only one which a *Brahmana* could follow conscientiously without violating the injunctions of the *Shastras* and suffering the opprobrium of society. Indeed, this *Dana* or gift became as popular in post-*Harisinghadeva Mithila* as *Yajnas* had been in pre-Buddhist India, and the numerous treatises written upon the subject bear testimony to the fact that this was the main source of income for all the *Brahmanas*, and the only means of acquiring riches for the more conscientious and ortnodox among them.

It can be readily seen that for the offering of these *Danas* to be made to them, the *Panditas* had to move about. Stay-at-home scholars could not expect to receive any gifts though the more renowned among them did sometimes receive them even at their homes. Generally, the *Panditas* were moving about, and till about a hundred years ago, it was a practice among the *Maithila Panditas* to move out once a year and return home with riches sufficient to leave them free to devote themselves to the cultivation of learning throughout the year. But this was obviously for those whose only ambition in life was to keep body and soul together. The more ambitious among them, for whom material prosperity had an attraction, moved about more extensively in search of a liberal patron. The more ambitious a *Pandita*, the longer he stayed out and the farther he went. In fact, the one great concern of the life of such ambitious *Panditas* was to find out a liberal patron who would satisfy their ambition.

The *Shrotriya* rulers of *Mithila* were great patrons of scholars and so were the rich persons among the *Maithilas* themselves who could afford to be generous. But it was impossible for them to satisfy the ambition of all these *Panditas*. The more ambitious among them were, therefore, going out even earlier, but by the end of the 15th century when the *Oinabara* dynasty of the *Brahmana* rulers of *Mithila* began to decay, (which about the year 1530 finally fell before the onslaught of the Mohammadon Nawab of Bengal,; the *Panditas* of *Mithila* were deprived of their

native patronage and all of them for whom material prosperity had any attraction, went out for adventure and undertook perilous journeys to distant lands on the look-out of a liberal patron. The reputation of the *Maithila* scholars had spread far and wide. In his comical drama, *Gauri-digambara Prahasana*, the great *Shankara Mishra* claims for his father, *Ayachi Bhavanatha*, a band of scholar pupils, who were spread all over *Aryavarta* from one sea to the other, trading, as he says, in the wares of knowledge. Brilliant and witty, of erudite learning and exemplary character, these *Panditas* were respected wherever they went, and though most of them came back home, laden with riches sufficient to last them through their lives, or grants of land which their descendants still enjoy, some of them settled down permanently in those far off regions. There are, thus, colonies of *Maithila Brahmanas* all over India, in Bengal and Assam, in the Central Provinces and Rajputana, in distant Kashmir also, not to mention the United Provinces and Nepal; and if a history of all these colonies is compiled, it will be found that each one of them was founded by some adventurous and ambitious *Pandita* who could please some prince and thus receive from him a lavish gift, perhaps the very *Guru-ship* of the royal family, content with which he gave up all idea of returning home and settled down there.

It is beyond the scope of this introduction to describe even cursorily the exploits of all these *Panditas*. To do full justice to the subject, much patient and laborious research is required, which will form a glorious chapter when a comprehensive history of *Mithila* is written. Let me give here a few typical instances just to illustrate what has been described above. There was the renowned *Govinda Thakur*, author of the famous *Kavyapradipa*, who had as his patron one *Bhavananda Raya*, whom some scholars identify with the founder of *Krishnanagar Raj* of *Bengal*, though I have grave doubts about it. Whoever he might have been, the descendants of the eldest son of this *Govinda Thakur* are settled in the district of Dinajpur in Bengal and are in a flourishing state. There was *Kaviraja Bhanu-*

*datta*, author of *Rasamanjari*, etc., who was the great-grandson of *Ayachi Bhavanatha* himself. He toured extensively in Central India attending the Courts of and eulogising *Raja Sangram Shah* of *Garha Mandla*, the *Baghela* prince *Virabhana* of *Bandogarh* the then capital of the state now known as *Rewa, King Nizam Shah of Ahmadnagar, King Krishnadeva Raya* of *Vijayanagar*, and lastly the famous *Sher Shah*. *Gangananda* called *Kavindra*, who was the son of the daughter of *Kaviraja Bhanudatta's* son, went as far as *Bikaner* and composed a work which he called *Karnabhushana* after the name of his patron king *Karna* of Bikaner. The renowned *Mm. Gokulanatha Upadhyaya*, with his brother *Mm. Jayannatha*, secured patronage of king *Fateha Shah* of *Garhwal*. Towards the end of the 18th century there was the famous *Bhavaninatha*, popularly known as *Sachala Mishra*, who went to distant Poona to the Court of the then *Peshwa, Madhava Rao Narayan*, from whom he received the grant of two villages in the district of *Jubbulpore*, still in possession of his descendants, and is reputed to have won along with this grant "the high honour of having his *Palki* carried by the *Peshwa* on his own shoulder, an honour which was reserved only for the very select *Panditas*, which was very rarely bestowed". But the most noteworthy of all is the instance of the founder of the present Darbhanga Raj, *Mm. Maharaja Mahesha Thakur*. His elder brother *Mm. Damodar Thakur* was the *Purohita* of king *Sangram Shah* of *Garha Mandla* and his descendants were settled for many generations in the city of *Mahishmati*, recorded by one of his descendants *Mm. Premanidhi* in his *Dharmadharmaprabodhini*. *Mm. Mahesha* was at first a courtier of *Rani Durgavati*, the daughter-in-law of *Raja Sangram Shah*. From there he went to Delhi and secured the grant of the Raj of Tirhut from *Emperor Akbar*, who was pleased with his vast learning and scholarship and bestowed upon him, the Raj ruled for so long by learned *Brahmanas*. No other instance is available in the history of India, where learning has so signally been rewarded, where a *Pandita* has won by dint of his scholarship what others win by the prowess of their arms. It is, indeed, to the credit of the holy land of *Mithila*,

where *Bhudevas* have been *Bhupalas* for more than 600 years to have shown to the world that cultivation of learning can bear fruits in peace as sweet and everlasting as any war can win with all its attending inhumanities.

Such was the state of society that has so graphically been pictured in this unique work by *Harihara*, which was composed for the guidance of ambitious and adventurous *Panditas*. The search for a liberal patron must have been very keen during those days as the finding of an employment is keen now-a-days for graduates leaving a University—the one great problem before them, and though I have mentioned here only half a dozen names at random, there have been thousands of scholars, who made their living on the charity of the rich. The maintenance of learned men was, during those days, a responsibility of the rich men in society, and nourished under their munificence, the scholars of *Mithila* devoted themselves exclusively to the cultivation of learning, which reached its zenith during the hundred years before *Harihara's* time. The brightest product of the age, the one indeed in whom the entire spirit of the age was symbolised, was the great *Mm. Maharaja Mahesha Thakur*.

In one respect, however, *Mm. Harihara* deviates from the high ideals of the *Maithila* society, and that is about the possession of riches. Himself a *Shrotriya*, *Mm. Harihara* writes this work from the point of view of persons who were born in families possessing कुल, शील, श्रुत and आचार (chapter II, verse 29), meaning in one word, *Shrotriyas*. Again and again, he stresses the importance of such a high birth. That the only means of acquiring riches for such a high-born-learned *Maithila Brahmana* was by receiving them in gift has been made clear in the tenth verse of the fourth chapter. But about the possession of riches, *Harihara* presents advanced views. He states categorically that riches alone make the life of a man successful here on earth. This gives an importance to riches which seems somewhat unusual for a society that idealised contented poverty and we can, therefore, say with some plausibility that what *Harihara* states

here was not the general view of the society but his personal opinion or at best, the opinion of that section of society for whom he composed the work, namely, the ambitious and adventurous *Panditas* for whom, riches, indeed, constituted a major, if not the major, success in life.

But it must be conceded that the general view of the society also had undergone considerable change in this respect during the three centuries that had elapsed since it had been newly re-organised. As days passed, the fervour with which the high ideals set up before the society were cherished gradually waned. Materialism was ganing ground, and under its influence the puritanic indifference with which wealth was formerly looked upon was giving place to love of riches which is innate in man. To illustrate this liberal trend in the outlook of the society, I cannot do better than cite two well-known facts.

In the middle of the 14th century when the sons of *Siddha Kameshvara Thakur* accepted the Raj of Tirhut, they gradually fell from grace in the eyes of the society and though their family was one of the highest among the *Maithilas*, every high born *Maithila*, thereafter, shunned matrimonial alliances with them till at last the *Oinabars*, so they were called, sank down deep in the social hierarchy. Towards the close of the 16th century, however, the same Raj of Tirhut was acquired by Mm. *Maharaja Mahesha Thakur*, who was a *Shrotriya* of the *Khandabala* family, but this family did not suffer any diminution in social status on account of the acceptance of the Raj. On the contrary these *Khandabalas* received an added lustre on account of the new acquisition, and every high family felt itself honoured by having a matrimonical alliance with them till by the end of the 18th century the leadership of the entire *Maithila* society was entrusted to the then *Mithilesha*, who has since then been dispensing social status on the entire community of *Maithila Brahmanas* as the Head of the Society, the highest among all *Maithilas*. Similarly, *Kaviraja Bhanudatta* the great-grand-son of that ideal of perfection among all *Maithila Brahmanas*, the perfect *Shrotriya*,

*Ayachi Bhavanatha,* it has already been stated, went from one court to another, eulogising the princes, Hindus and Mohammedons alike, seeking their patronage, and we know that he did not lose his status in society on that account but continued a *Shrotriya* that he was born. These two cases will suffice to indicate that riches were not looked upon with indifference during the age in which *Harihara* flourished and for which he composed this work; they were, rather, considered of great consequence even by the high born and learned *Maithilas* provided they were properly got and it is this growing materialism that had come to stay in the *Maithila* Society, which has been reflected by *Mm. Harihara* so very faithfully in this work.

* * * *

Another fact of some historical importance with this *Subhashita* is the little details about the lives of certain distinguished *Maithilas* cited by *Mm. Harihara* as illustrations of some of his statements in the second and the last chapters. They must have been well-known during his time so as to serve as examples but to us, these are empty names and we cannot satisfactorily identify them. Still I have identified two of them, *Rameshvara* (II-22) with the author's maternal grand-father and *Vateshvara* (XII-24) with the maternal grand-father of *Ayachi Bhavanatha,* because these are famous names. There is, however, one name, *Mahadeva Thakur,* (XII-6) whom I identify with the eldest brother of *Mm. Maharaja Mahesha Thakur.* He was a *Mahamahopadhyaya* like his three younger brothers, and was popularly known as *Thegha Thakur.* Nothing, however, was known about him and the mystery has been solved by the statement of *Mm. Harihara* (XII-26) that he left home with the vow that he would return only with a lac of rupees but he did not return at all probably because his vow was never fulfilled. *Harinath* (XII-14) may likewise be the famous author of *Smritisara* but one cannot be sure about it as with other names. Nevertheless, petty though these details are and the names sometimes unidentified, they have an historical interest which may throw light on many a dark corner of *Mithila's* unexplored history.

## POETICAL EXCELLENCES.

The historical element in this *Subhashita* is not, however, of primary importance. It is altogether a new thing and an attempt has been made for the first time by me to read this into it. Quite independent of this historical interest, the work has been popular among lovers of Sanskrit poetry. Published more than half a century ago, it has passed through a second edition, and with all the imperfections of the published text, it has afforded pleasure to quite a large number of learned readers. But it is as a piece of poetical composition that this work has been received so long, and has been read with delight solely for its poetical excellences. These excellences are, however, manifest and have been recognised and appreciated by all the connoisseurs of poetical art. I need not, therefore, dwell upon them at any great length, but shall content myself with indicating briefly, without going into details, some of those characteristic features of the poetry of this *Subhashita*, which appear to me to constitute its excellences.

For a proper appreciation of the poetry of this *Subhashita* it is, however, profitable to note that there are two distinct kinds of poetry in this work, which will be apparent even from the brief analysis of the contents of the work given above. We know from the last verse of this *Subhashita* that this was composed by *Mm. Harihara* for the sake of his younger brother and the whole work is, thus, addressed to him, and through him, to the wider circle of ambitious *Panditas*. Naturally, therefore, the poet assumes the role of a confidential adviser of superior wisdom and knowledge, with more varied experiences of life, and as such, pours forth with great confidence his counsels of perfection in the most persuasive manner to the younger generation of *Panditas* just on the threshold of life. There are thus six chapters (excluding the opening one which is purely benedictory and has not, therefore, to do anything with the general plan of the work) where the poet speaks directly to his readers. Each one of these chapters has verses in a single metre, short and simple, *Anustubh* in two and *Arya* in

four. The poetry of these chapters is natural, direct, perspicuous, and didactic. The other five chapters contain verses, in different metres, mostly long and involved ones, given as specimens of the kinds of verses that the *Panditas* should recite before the king on suitable occasions with a view to winning his favour. The poetry of these chapters is highly imaginative and ornate but ostentatious and therefore, artificial. This work is, thus, a delightful blend of both these types of poetry, belonging to two different planes and while the second displays the poetical carftsmanship of our poet, it is through the first that the originality of his poetical talents really shines forth.

But the one quality, which runs throughout the entire work is the mellifluous rhythm of its verses. It is sweet melodiousness that characterises the poetry of this *Subhashita*. This is effected by the frequent use of apt alliterations and clever chimes which are so very charming to the ears. There is hardly a verse in this *Subhashita* which is devoid of this embellishment. In order to make this possible it is essential that the words used should be carefully selected so as to give not only the appropriate sense but the proper sound also, and naturally, therefore, in a work abounding so much with alliterations and chimes, the diction is apt to become uncommon, laboured and even obscure. But so very dexterous is our poet and so complete is his mastery over Sanskrit vocabulary, that he manipulates all these alliterations and chimes without sacrificing the perspicuity and naturalness of his composition. There are words and forms in this *Subhashita* also which are not quite common and have apparently been selected for the sake of sound only, but they are few and far between, and our author never allows the effectiveness of the sense of the verses to suffer though he is sometimes led away by his partiality for the sound of the words. Even where no alliteration is intended our poet generally chooses words that are soft and sweet, but at the same time, clear and not quite uncommon. This sweetness of diction, therefore, is an outstanding merit of the poetry of this *Subhashita* and as this is achieved without any loss

to lucidity, propriety, force, or suggestiveness of the sense, it becomes an artistic feature that imparts such an uncommon excellence to the poetry of this work.

The didactic portion of this work is, moreover, original in conception and brilliant in execution. We have already seen how this work has been planned with a purpose behind it, and such a work, which contains only advice, instructions and guidance is apt to become dull, insipid and monotonous. But so very sincere is our poet in his purpose, so very much persuasive in tone, so full of confidence about the perfection of his counsels, that his discourse is uniformly lively and interesting and his words have an irresistible appeal. His method of approach is sympathetic and helpful; his manner of presentation is direct and unpretentious; and the examples and illustrations which enliven the discourse, are so very much pointed and apposite that they are quite telling in their effects, and give to his words a force which never fails to strike and impress. Even when he deals with the most minute and common-place details, he is not boring. The wealth of details is, rather, a distinctive feature of this portion of the work, and they throw sidelights on the state of society in such a manner that the picture becomes vivid and attractive. The style, above all, is suited eminently for the purpose. It is simple and natural, and though it is not devoid of poetic embellishments, they are manipulated so very subtly and unostentatiously that they help to render the language elegant and refined without making it showy or pedantic. All these combine to give to his portion of the work a freshness and brilliance which is hard to meet with in a work of this kind, imparts to it a grace and charm, which is exceptionally rare, and renders this work unique of its kind.

The other kind of poetry of this *Subhashita*, which I choose to call *"Courtly"* is by its very nature gaudy and ostentatious. We have already seen that these verses are introduced here to serve as specimens of the kinds of verses that a *Pandita* should recite in the court of a king, which must display, therefore, the learning and skill of

the *Pandita* so as to impress the king with his attainments and abilities. Designed, therefore, as models of perfection for the younger *Panditas* to copy and emulate, these verses make a great display of the erudite learning and poetical craftsmanship of our author and are, at the same time, wonderfully faultless and excellent according to all canons of Sanskrit poetics. But the topics of these verses are just a few. Eulogy of a king, or the description of the seasons and the time, erotic verses of different aspects, and the description of the *Nayikas* in particular, are subjects well-known in Sanskrit literature; they are almost stereotyped and the literature upon them is vast indeed. It is, therefore, too much to expect that *Harihara* would say something new or original about them. They show, on the otherhand, quite unmistakably the influence of older literature on the subject, and to name only one, the influence of *Rasaparijata* of *Kaviraja Bhanudatta* is seen clearly over this *Subhashita*. while the whole of its tenth chapter is greatly indebted to and largely modelled upon the famous *Rasamanjari* of the same *Kaviraja*. But even when the ideas or imageries are the same as developed by older poets, the manner in which he presents them, and the language in which he puts them, are all his own, and, therefore, though he has to say very little that is absolutely new, the way in which he says those things is novel, indeed. In one respect, he is, however, quite original. No other poet has played upon the names of the different signs of the Zodiac in the same way as *Harihara* has done in his description of the six seasons.

But what it lacks in originality has been much more than recompensed by the boldness of conception, flights of imagination, richness and perfection of embellishments, appositeness of style and diction, and the variety of metres, with the result that the production is a brilliant work of art, sweet and charming, skillfully executed and lavishly decorated, a new work altogether though on old subjects. Just for these reasons, this portion lacks in that freshness and spontaneity which characterise the didactic portion of it, and there is a tinge of artificiality descernible throughout, though the verses in smaller

metres even in this portion have much of that naturalness and grace which we miss so sadly in others. In points of polish and elegance, in what is called finish, the work is, however, uniformly splendid, and with so few blemishes and so many excellences, this work is, indeed, rare even in the vast field of Sanskrit literature.

Let me recall in this connection the words of late *Dr. R. L. Mitra* thrown casually in the midst of his notice of the Manuscript of this work (Notices Vol. V, P. 164, No. 1851), Very very rarely, indeed, does the learned Doctor express any opinion about the literary merit of the works noticed by him, but so very charmed was he by the excellences of this work that he goes out of his way in noticing this unique work and in one short sentence gives the quintessence of all critical appreciations of this *Subhashita*, the last word, indeed, on the subject. Let me, therefore, close this in the words of the late *Dr. R. L. Mitra* himself that *"the poems of this Subhashita are of high merit"*.

Such is this exquisite work, small though unique, which I place before the lovers of Sanskrit language and literature in the hope that published in its complete form from some of the oldest and most reliable Mss. the text of this edition will be found much more perfect and genuine and will, therefore, be read with better apprecia-tion and greater delight. Long and detailed, indeed, has this introduction been, but if it is found to have fixed with any precision the identity and age of our authors, and rendered any help in the better understanding of the work by throwing fresh light, however feeble, on the condition of the society for which the work was composed, and ideals of the age which have been enshrined for ever herein, I shall deem my labour amply repaid.

In the end I must offer my thanks to *Mm. Dr. Umesha Mishra*, whose statement, as stated at the very outset, led me to undertake this work. But if this undertaking has been successful, that success is due to the constant advice and helpful suggestions of *Kavishekhara Pandita Badari-natha Jha*, lately of the Dharmasamaja Sanskrit College of

Muzaffarpur and his worthy disciple, *Pandita Surendra Jha Suman*, the Editor of the *Mithilamihira* of *Darbhanga*. But for their cordial assistance and encouragement, this would never have been what it is.

I must also acknowledge here the deep sense of my gratitude to *Pandita Girindramohan Mishra*, the Assistant Manager of Darbhanga Raj, who has been kind enough to go through the entire work in manuscript, and charmed by its excellences, arranged for its publication. And for its publication in such an excellent form, I must thank *Pandita Upendra Acharya*, the Manager of the *"Indian Nation"* of Patna, and his assistants, *Pandita Dineshwar Jha* and *Pandita Kali Kant Jha*. The proofs have been looked into by my friend *Dr. Subhadra Jha Shastri* but he is too close a friend of mine to require any thanks for that.

I only regret that for want of proper diacritic marks, this portion could not be made as perfect as I had liked it to be, but there was no help for that and I must apologise for the difficulty and confusion that may result for want of them.

Darbhanga  
Raj Library,  
31-10-48.

RAMANATHA JHA.

*P. S.*

Since going to the Press I have come across another Manuscript of this work in the possession of *Mahavaiyakarana Pandita Shri Dinabandhu Jha* of *Sarisaba Mahavidyalaya*. This is a paper manuscript, excellently written but incomplete both in the beginning and at the end. It opens on the 16th folio with the middle of the second verse of the 4th chapter and ends on the 68th with 34th of the last chapter. It is, however, written fairly correctly and except for the mistakes in putting the *Visargas* properly and the right use of ण, it is without doubt as useful as the fragment of the Ms. ग. It is very important to note

that this manuscript contains all the verses that are found in Mss. मा and ना, even the 50th verse of the 9th chapter, except only one, the 30th verse of the last chapter. I have noted down the readings of this manuscript also under the sign दो and it will be seen how very useful the find of this Ms. has been to decide the most suitable readings of the text. I only regret that the manuscript is incomplete so that it could not help me throughout the whole work, and it cannot be gathered who wrote this and when.

4-12-48. RAMANATHA JHA.

# सूक्तिमुक्तावली

श्री हरिहरविरचितं

## सुभाषितम्

———:०:———

### मङ्गलप्रकरणम् ॥१॥

ॐ नमो महागणेशाय ।

पायाज्जाया पयोजातजन्मनो मन्मनोमुदम् ।
शारदा पारदासारतुल्यधावल्यधारिणी ॥१॥

गोविन्दाख्यानपीयूषप्लवैरिव सितीकृताम् ।
व्यासादिवदनाम्भोजभ्रमरीं भारतीं भजे ॥२॥

गौरीगिरीशयोरेकमङ्कालङ्कारकारणम् ।
मदवारिझरोद्गारमयं वस्तु वयं स्तुमः ॥३॥

गण्डकण्डूयनोत्खातमेरुमूलान्तशायिनम् ।
पायाद् गणेशितुः शेषं विसमित्यामृशन् करः ॥४॥

स्तुमस्ते लोचने विष्णोर्विना याभ्यां जगन्त्यपि ।
अन्धोयन्त्यप्रतीकारं चारुलोचनवन्त्यपि ॥५॥

सामुद्रेषु सुजन्मानमेकं श्रीकौस्तुभं स्तुमः ।
नारायणोरःस्थेनापि येनालङ्क्रियतेऽम्बुधिः ॥६॥

नीलिमानमहं वन्दे तन्देवस्य मुरद्विषः ।
तदाप्लवादिव प्राप्तं यमुना यं न मुञ्चति ॥७॥

प्रीयतां श्रीर्य्यया विश्वं वशीकृत्य लघूकृतम् ।
किमन्यद्विश्वभृद्वक्षःकस्तूरीमकरीकृतः ॥८॥

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५. शं (प).   ८. घृग् (का).

स पायात्पार्वतीपाणिः फणिकङ्कणिना धृतः ।
सात्त्विकेषु विकारेषु त्रासो यत्रास निह्नवः ॥९॥
शिवायाः शवतापन्नमपि यन्न जहौ हरः ।
वपुस्तन्नौमि येनान्तःकीटः कैटभजित्कृतः ॥१०॥
कलां तामैन्दवीं वन्दे यया यादष्पतिः पिता ।
आरुह्य हरमूर्द्धानं कृतस्त्रैलोक्यमूर्द्धनि ॥११॥
जगत्पतिपदस्पर्शजातामर्षेव जाह्नवी ।
जयत्यम्बुकणैर्ज्जन्तून् जनयन्ती जगत्पतीन् ॥१२॥
विसृजन्त्याः पुरा यस्या ब्रह्माण्डाण्डानि वारिधौ ।
सूतिखेदारवो वेदास्तां मात्सीम्मूर्तिमाश्रये ॥१३॥
तं स्तुमः कमठं यस्मिन्नास्ते सगिरिसागरा ।
मन्थाचलकिणक्रोडमग्ना मृदिव मेदिनी ॥१४॥
स क्रोडः क्रीडतादन्तःक्रान्तकल्पाब्धिपल्वलः ।
यद्दन्तलग्नजम्बालक्षोदालम्बा जगत्त्रयी ॥१५॥
विदारयन् हरिः पातु हिरण्यकशिपोरुरः ।
तदन्तर्गतमात्मीयन्द्वेषमन्वेषयन्निव ॥१६॥
नमाम वामनन्धाम त्रिभिस्त्रिभुवनं पदैः ।
वामनीकृत्य कथिता येनात्मनि तदात्मता ॥१७॥
स्तुमस्तंमुद्यमे यस्य त्रासात्त्रिस्सप्तधा व्यधात् ।
क्षत्रियक्षतजाम्भोधावन्तर्द्धानं वसुन्धरा ॥१८॥
स पातु यः प्रतापाग्निपाकपिण्डीकृताम्भसम् ।
सेतुना पुनरुक्तेन ततार क्षारवारिधिम् ॥१९॥
तं नौमि यमुना यस्य लाङ्गलाग्रापवर्त्तिता ।
उपास्य पादावभजद् गङ्गासङ्गमयोग्यताम् ॥२०॥

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९. आस इति रूपमपाणिनीयम्. १० स्फोटः (का). १३. त्सीमू (का).
१५. तां दन्तक्रा..(का), डितादन्तक्रा..(रा०प०). २०. ञ्जि (प).

बुद्धमुद्बुद्धकारुण्यरसावासमुपास्महे ।
अहिंसा दीर्घसंसारदारिणी येन दर्शिता ॥२१॥

निश्शेषोन्मूलितम्लेच्छं करिष्यन्नवनीतलम् ।
करवालकरः कल्की भिनत्तु कलिकल्मषम् ॥२२॥

मत्स्यादयो दशाप्यंशा यस्य कंसान्तकारिणः ।
तं कुक्षिकुहरक्षिप्तद्विसप्तभुवनम्भजे ॥२३॥

स्तनपं क्षणमङ्केन वोढुं म्लायन्ति मातरः ।
जयत्युर्वीयमङ्कस्थं पुष्णन्त्यामरणं जगत् ॥२४॥

मृतानुगामि तन्नौमि शम्भोरम्भोमयं वपुः ।
आत्मव्ययेन यज्जन्तोरन्तःशैत्याय जायते ॥२५॥

विश्वजीवननिर्बन्धमहं गन्धवहं भजे ।
चेष्टतेऽधिष्ठितं येन सहजेन जडञ्जगत् ॥२६॥

तद् व्योम व्योमकेशस्य वयं वन्दामहे वपुः ।
पूर्त्यै यदेकदेशस्य नालं ब्रह्माण्डकोटयः ॥२७॥

नमश्चन्द्रमसे तस्मै यस्मै दृक्कोटिकैतवात् ।
अर्प्पयन्ति जगन्ति द्रागुन्निद्राम्बुरुहाञ्जलीन् ॥२८॥

सौरी जयत्यसौ रीतिश्शश्वद्विश्वविलक्षणा ।
यज्जगद्बोधनायास्य निरालम्बेऽम्बरे भ्रमिः ॥२९॥

स्वर्व्वासिनां हविर्भागवहनं दहनं स्तुमः ।
दहन्तमपि यं नित्यमुपजीवन्ति जन्तवः ॥३० ॥

होत्रा नस्त्राणकृद् भूयाद् वपुषा स वृषाकपिः ।
जज्ञे यज्ञेन रूपेण यत्कृते प्रकृतेः परः ॥३१॥

इलाजलानिलव्योमसोमसूर्याग्निहोतृभिः ।
अस्मान् विस्मारयत्वेकः कष्टमीशोऽष्टमूर्तिभिः ॥३२॥

इति श्री हरिहरसुभाषिते मङ्गलप्रकरणम् ॥१॥

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२२. क्लिविषम् (प). २४. मक्लिष्टं (का), ष्णात्या (का). २५. This is का०-पाठ. मा and रा worn out-प has नतामुगामि. २६. वीजन (मा० रा०प०), धिष्ठितं चेष्टते (प). ३२. मूर्त्ति (का).

## बालविनयप्रकरणम् ॥२॥

अन्तःप्रकाशमिच्छन्तः सदसच्च विवेचितुम् ।
स्नेहं सूक्तिप्रदीपेऽस्मिन् बर्द्धयन्तु सुबुद्धयः ॥१॥
उच्चैःस्थितीनां विदुषां पदमारोढुमिच्छवः ।
सत्सुभाषितसोपानसेविनः सन्तु साधवः ॥२॥
समाजेभ्यः सुमनसां सुभाषितमयं मधु ।
यावज्जीवं विचिन्वन्ति साधवो मधुपा इव ॥३॥
लक्षैर्बन्धकितं बद्ध्वा भारवीयं सुभाषितम् ।
प्रक्रान्तपुत्रहत्याघं निशि माघं न्यवारयत् ॥४॥
सुभाषितमधून्येव जनो यद्यवमन्यते ।
रसनामात्मनः केन रसेनोपकरिष्यति ॥५॥
सुभाषितामृतास्वादसुखसम्मुखचेतसः ।
सम्भावयन्ति पीयूषमप्यूषरजलायितम् ॥६॥
सुभाषितगुणेनैव मुनेर्वल्मीकजन्मनः ।
नद्धमद्यापि नापैति रामायणमयय्यँशः ॥७॥
भारताख्यं सरो भाति व्यासवागमृतैर्भृतम् ।
यत्र क्षत्रकुलाब्जेषु हंसीयति हरेर्य्यशः ॥८॥
न कस्यानुमतः काव्ये गुणो हनुमतः कवेः ।
यद्रसान्तश्चिरम्मग्नैरुपलैरपि धार्य्यते ॥९॥
प्रसादोत्कर्षमधुराः कालिदासीर्व्वयं स्तुमः ।
पीतवाग्देवतास्तन्यरसोद्गारायिता गिरः ॥१०॥
दण्डिन्युपस्थिते सद्यः कवीनां कम्पताम्मनः ।
प्रविष्टे त्वान्तरं बाणे कण्ठे वागेव रुद्ध्यते ॥११॥
भ्राम्यन्तु मारवग्रामे विमूढा रसमीप्सवः ।
अमरुद्देश एवासौ सर्वतः सुलभो रसः ॥१२॥

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जडानामपि चैतन्यम्भवभूतेरभूद् गिरा ।
ग्रावाऽप्यरोदीत् पार्वत्या हसतः स्म स्तनावपि ॥१३॥
नैतच्चित्रमहम्मन्ये माघमासाद्य यन्मुहुः ।
प्रौढताऽतिप्रसिद्धाऽपि भारवेरवसीदति ॥१४॥
गाश्चारयँश्चिरादासीत्कामं गोवर्धनः क्षितौ ।
सोऽप्यर्थवान् बभूवाहो ! शालिवाहोपजीवनात् ॥१५॥
रसैर्निरन्तरं कण्ठे गिरा श्लेषैकलग्नया ।
सुबन्धुर्व्विदधे द्रष्टा करे बदरवज्जगत् ॥१६॥
आकर्ण्य जयदेवस्य गोविन्दानन्दिनीर्गिरः ।
बालिशाः कालिदासाय स्पृहयन्तु वयन्तु न ॥१७॥
सम्पूरयन्तु धामैव धावकस्य धनैर्गिरः ।
गिरे मुरारेर्द्दारिद्र्यस्पृशेऽपि स्पृहयामहे ॥१८॥
अर्थार्थिनां प्रिया एव श्रीहर्षोदीरिता गिरः ।
सारस्वते तु सौभाग्ये प्रसिद्धा तद्विरुद्धता ॥१९॥
नवीनामनवीनां वा कवीनां लुम्पता स्मृतिम् ।
नैव शंकरमिश्रेण शंकराचार्यविस्मृतिः ॥२०॥
सन्तु शास्त्रविदः श्रेष्ठाः प्रतिष्ठा काऽपि काव्यतः ।
ख्यातिः किं कालिदासस्य कृता टीकाकृताऽप्यधः ॥२१॥
हृद्याः सन्तु शतं विद्याः काव्यादव्याहतय्यँशः ।
निपीतदर्शनग्रामे देहि रामेश्वरे दृशम् ॥२२॥
सत्काव्यं राज्यमित्याहुः कवयो न मयोच्यते ।
तृप्यत्यर्थं कविर्ध्यायन्नैवं राजा तु जात्वपि ॥२३॥
तत्पिबन्त्वमृतं देवाः काव्यमेवामृतम्भुवि ।
यत्सम्बन्धेन जीवन्ति भोजराजादयो मृताः ॥२४॥

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२२. न्ति (प), ष्पी (प).

को नायुद्ध्यन्न कः प्रादान्नृपोऽनादावनेहसि ।
अनाराध्य कविं कस्य चिरं क्रीडन्ति कीर्त्तयः ॥२५॥
वशीकरणमेकं हि जगतो यदि पृच्छसि ।
सुभाषितानि सम्यञ्चि सञ्चिन्वानः समभ्यस ॥२६॥
चमत्करोति केषाञ्चित् सुकृतेन सुभाषितम् ।
दुर्लभं पुनरेतस्य वैलक्षण्यपरीक्षणम् ॥२७॥
सुकृतेन कुले जन्म सुकृतेन सुभाषितम् ।
सुकृतेन सती भार्य्या सुकृतेन कृती सुतः ॥२८॥
कुलशीलश्रुताचारवतां किल सतां कुले ।
चिरादाराध्य जायन्ते पुरुषाः पुरुषोत्तमम् ॥२९॥
तपत्युपरि संसारदुःखसम्भारभास्वति ।
पूर्वपुण्यतरुच्छाया साध्वी जाया सुजन्मनः ॥३०॥
ग्राम्स्याधिर्गृहे व्याधिः कटुवाणी कुटुम्बिनी ।
हृत्कुठारः कुलाङ्गारः सुतः साधुपथच्युतः ॥३१॥
विना शीलेन वनिता वाग्मिता विद्यया विना ।
विनियोगैर्विना वित्तं माऽस्तु कस्यापि देहिनः ॥३२॥
सत्कुलं भूषणं पुंसः सद्भार्य्या कुलभूषणम् ।
सत्पुत्रभूषणा भार्य्या पुत्राः सन्मतिभूषणाः ॥३३॥
पुन्नाम्नो नरकादेव पुत्रा न त्राणकारिणः ।
विस्मारयन्ति स्त्रीणाञ्च नरकक्लेशमप्यमी ॥३४॥
शिशोः क्रीडनकैर्वेश्म कलालापैरपि श्रुतिः ।
वपुरंगरजोभिश्चेन्नाकुलं जगदाकुलम् ॥३५॥
बालैः परिहृतं वेश्म न श्मशानाद्विशिष्यते ।
यत्रस्था देहिनो नित्यं दह्यन्ते गतचेतसः ॥३६॥

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न चन्द्रश्चन्द्रमाः पुत्रं चन्द्रमाहुर्म्मनीषिणः ।
दृष्टे स्पृष्टे श्रुते चोक्ते घ्राते यत्रेन्द्रियोत्सवः ॥३७॥
जातमात्रेण पुत्रेण कः प्रमोदो मनीषिणाम् ।
यदि नाम न विद्यादिगुणैःसार्द्धं स वर्द्धते ॥३८॥
अनिच्छन्तोऽपि विनयं विद्याभ्यासेन बालकाः ।
भेषजेनेव नैरुज्यं प्रापणीयाः प्रयत्नतः ॥३९॥
शनैश्शनैर्विनीयन्ते तर्ज्जनैस्तोषणैरपि ।
नवा इवाश्वाः कुशलैर्बालाश्चपलचेतसः ॥४०॥
लालयेद् बालकन्तावद्यावदत्र विमुग्धता ।
राजा प्रजास्विव प्रीतिं पश्चात् प्रच्छादयेत् पिता ॥४१॥
वरं बन्ध्यत्ववादोऽपि योषित्पुरुषयोस्तयोः ।
याभ्यां लालनलुब्धाभ्यां न विनीतः स्वयं सुतः ॥४२॥
वपूंषि जनयन्त्येव जन्तून् यूकादिकानपि ।
तेषु द्वेषवतः प्रीतिरविनीते सुते कुतः ॥४३॥
अप्यनेकैरुपचितैर्दुर्विनीतैः सुतैरलम् ।
निदर्शनं धार्त्तराष्ट्राः शतं दुर्य्योधनादयः ॥४४॥
एकेनापि विनीतेन सुतेनोद्ध्रियते कुलम् ।
गङ्गावतारणापारप्रथं पश्य भगीरथम् ॥४५ ॥
नीचैरेव परं सर्प्पेत् पयोऽप्युच्चैर्न्नयेन्नरः ।
विरलास्तरलाक्षाणां बालानां शिक्षणे क्षमाः ॥४६॥
पुरा हि पतितः प्राह प्रवाहे निष्प्रतिक्रियः ।
बालान्नाध्यापयिष्यामो मग्नाः स्याम वयं वरम् ॥४७॥
शिशोर्दुश्शिक्षणीयत्वात्सोपेक्षो न क्षणं भवेत् ।
विपुलाय फलायालं कष्टकृष्टा वसुन्धरा ॥४८॥

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व्याहारेण विहारेण सदसत्सङ्गमेन च ।
पुरः पुत्रं परीक्षेत चिरभाविनि पौरुषे ॥४९॥
यः पुरो मधुरोदारस्तेन भारः पितुर्द्धृतः ।
सान्द्रस्निग्धो नदन् धीरं नीरं क्षरति वारिदः ॥५०॥
शिशौ प्रविशतः प्रायः प्रतिवेशिगुणागुणौ ।
गन्धोऽन्यसन्निधेरेव सङ्क्रामति समीरणे ॥५१॥
कदाचित् साधुतामेति पुरः शिशुरसन्मतिः ।
प्राक् पाण्डुपत्राः कुत्रापि चोयन्ते चारुभूरुहाः ॥५२॥
किमध्ययनभग्नेन सुतेनातिसुबुद्धिना ।
तीक्ष्णेन करवालेन किं भीरुकरवर्त्तिना ॥५३॥
यावन्न यौवनं प्राप्तः शिक्ष्यते तावदात्मजः ।
व्यतीतकाले केदारे कर्षणैः किं करिष्यते ॥५४॥
विनयन्तु सुतान् सन्तः स्वसम्पाद्याः पुनर्गुणाः ।
सर्वं कृषाणाः कुर्व्वन्तु बीजं सूतेऽङ्कुरं स्वतः ॥५५॥
स्वयमेव समीहन्ते गुणान् भव्याय भाविनः ।
प्रगुणाय प्ररोहाय करीराः केन शिक्षिताः ॥५६॥

इति श्री हरिहरसुभाषिते बालविनयप्रकरणम् ॥२॥

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## सुहृदुपदेशप्रकरणम् ॥३॥

सुचिरं सुखयति पुरुषं निपुणमधीतं वयःक्रमे प्रथमे ।
सन्तुष्यति कृषिकारः सत्समये साधुकृष्टकेदारः ॥१॥
नाधीतङ्कैशोरे किमुपकरिष्यत्यनन्तरे वयसि ।
अङ्कुरनिहितकुठारः कतरो हि तरोः फलं लभते ॥२॥
कुरु गुरुवचो निपीतं भूयो भूयो विचिन्तयाधीतम् ।
विद्या गुरूपदिष्टा चिरपरिमृष्टा विभूषणं विदुषः ॥३॥
यद्यप्यसि जडचेतास्तदपि न रे तात! हेयमध्ययनम् ।
जङ्घाल एव शैलं न लङ्घते किन्तु केन गच्छन्तः ॥४॥
आत्मोपकारचतुरा नरा न गणयन्ति गुरुकुलक्लेशम् ।
वेधव्यथैव कियती श्रवसो ह्यवतंसभूषणीयस्य ॥५॥
क्व लघुः श्रियो विलासः क्व पुनर्व्विद्यारसोल्लासः ।
साक्ष्यं वदन्त्विदञ्च द्वितयेऽस्मिंस्तारतम्यसम्यञ्चः ॥६॥
उपदिशति लोकवृत्तं वितरति वित्तं विनोदयति चित्तम् ।
उत्तम्भयति महत्त्वं विद्या हृद्या सुराजसेवेव ॥७॥
वरमेकैव निसृष्टा विद्येति ब्रूयुरल्पसन्तुष्टाः ।
परिमितगुणपरितुष्टा न जात्वभीष्टोन्मुखाः पुरुषाः ॥८॥
एकामधीत्य विद्यां बिभेति बहुविद्यपरिषदं प्राप्तः ।
क्वासन्नशस्त्रनिकरः कुत्रैकशरः पुनः पुरुषः ॥९॥
विद्या विनयोपेता हरति न चेतांसि कस्य मनुजस्य ।
मणिकाञ्चनसंयोगो जनयति लोकस्य लोचनानन्दम् ॥१०॥
अपि निपुणतरमधीतं दुर्व्विनयारूढचेतसः पुंसः ।
मणिरिव फणिफणवर्त्ती प्रभवति शोकाय लोकानाम् ॥११॥

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विगुणा बहवोऽपि गुणा विना विनीतेन चेतसा पुंसः ।
निशितैरलं शरशतैरनुपेतपतञ्जिके धनुषि ॥१२॥

भूषणमेव न कुरुते दूषणमप्यावृणोति विनयोऽयम् ।
भूषयति रुचिरमंशुकमङ्गान्यपि तानि किं न गोपयति ॥१३॥

पुंसो विभूषणाय प्रभवत्येकोऽपि कोऽपि गुणः ।
वसुधावलयमलङ्कृतमनवरतगुणेन पुरुषरत्नेन ॥१४॥

जननीजठरव्याधिर्बन्धूनामाधिरपगुणः पुरुषः ।
एतत्कृतो धरित्र्या भारो हरिणाऽप्यनपनेयः ॥१५॥

यदि गुणमिच्छसि फलिनं कुलमकलङ्कं मनो निरातङ्कम् ।
अतिदूराद् गुरुदोषं परिवर्ज्जय दुर्जनेषु परितोषम् ॥१६॥

पिशुनप्रणयी पुरुषो यदि न विनश्यत्यवश्यमेति भयम् ।
यदि सन्निहितं दहनो न दहति सन्तापयत्येव ॥१७॥

परपरितापनकुतुकी गणयति नात्मीयमपि तापम् ।
परहतिहेतोः पिशुनः सन्दंश इव स्वपीडनं सहते ॥१८॥

करलालितोऽपि दहति ज्वलति व्यजनेन वीज्यमानोऽपि ।
दहन इवानिर्वाणं न विमुञ्चत्युष्णतां पिशुनः ॥१९॥

वक्रं विचरन्नहिरिव विहितजगत्प्राणचर्व्वणः पिशुनः ।
मुदितः क्वचिदुपलब्धे परकीयच्छिद्र एव निद्राति ॥२०॥

परिहृतमसाधुवाचा प्राचामाचारगोचरं वर्त्म ।
सज्जनसमाजसेवनमेव नरेभ्यो निवेदयति ॥२१॥

मार्ज्जितपरमालिन्यस्तप्तोऽपि मनागनन्तरं शिशिरः ।
जलमिव सुजनः स्नेहं विनिहितमभितः प्रसारयति ॥२२॥

उपनीतनीतिनौकः संसारविकारवारिवन्यासु ।
सत्पुरुषकर्णधारस्तारयति जनान् बहूनेकः ॥२३॥

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१४. प्रसर(का), गुणःसत्यम् (प), २३. रः (मा० रा०), बहून्जनानेकः (का).

परहितहेतोर्व्विहिताः सुहृदः स्वहिताहितान्यजानन्तः ।
उपविन्यस्तपदानपि नौका इव तारयन्ति परान् ॥२४॥

परिहृतपरापवादः परिमितवाक्परहितासक्तः ।
परिणतमतिपरिचर्यापरः पुरस्सरति साधुचरितानाम् ॥२५॥

प्राचां पथा प्रयत्नादाचर सञ्चारमन्यतो मा गाः ।
तत्रापवादपङ्के निःपतितं के नयन्तु बहिः ॥२६॥

यद्यधिरजनि शयानः सद्मनि सुखमीहते सुमतिः ।
योषामिव परपुरुषापवादपरुषां गिरं परित्यजतु ॥२७॥

यदि नाम किमपि गुह्यं निविडगुणस्यान्तरं वरस्य गतम् ।
निपुणं निगूढमेतच्चेतसि निर्व्यूढमाकलयेः ॥२८॥

स्थालीव खलस्तापादुद्वमति रसेन पिहितमप्यन्तः ।
अन्तःकोटरगुप्तैः सहैव शाखीव दह्यते सुजनः ॥२९॥

इदमस्खलितन्धारय वारय परुषाक्षरा वाचः ।
एकः सकलजनानां जगति रिपुः परुषवाक् पुरुषः ॥३०॥

परभृन्मौखर्य्यभिया पोषकमप्यात्मघोषमुत्सृजति ।
अतिमुखर एष सहते मुहुरतिदण्डाहतिम्पटहः ॥३१॥

परमुखरत्वज्वलितः करोषि मौखर्यमेव मेषोऽपि ।
पुनरपि तदेव कर्त्ता कः परिहर्त्ताऽनवस्थितिं युवयोः ॥३२॥

मुखसुखमिति यदि न त्वं परिहरसि परापवादपारुष्यम् ।
द्विगुणितहेतुः स कथं तवापवादान्निवारयतु वाचम् ॥३३॥

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२६. चा (मा० रा०). पतति तं (का०प०), प has a च more. २७. ष (का) परयोषामिवपुरुषा (प). का & प omit परि. २८. का leaves first line blank. Is this for वयस्य! ?. २९. का leaves these two letters blank. ३१. ष (मा० रा०). ३२. का omits मेव. ३३. सुखमुख (का).

परिहर चापलमुच्चैरुच्चैःपदसंस्थितिस्थिरे मनसि ।
चिरमेधते न चपलश्चपलैव निदर्शनन्तत्र ॥३४॥

पुण्यानि सततमर्ज्जय परिवर्ज्जय पौरुषेषु वैमुख्यम् ।
पौरुषपुण्यविहीनः पुरुषो लोकद्वये दीनः ॥३५॥

परिचर मातरपितरावाचर नितरामभीप्सितान्यनयोः ।
संस्मृत्य जननजीवनलालनपरिपालनप्रणयम् ॥३६॥

परवित्तविमुखमन्तः परदारनिरीक्षणाक्षमं चक्षुः ।
हरिपरिचितस्य पुंसः परदूषणदूरवासिनी रसना ॥३७॥

न्यायोपनीतवित्तः परस्वपरिवर्जनप्रयतचित्तः ।
जीवति सुजीवितं तज्जीवनमरणन्तदितरस्य ॥३८॥

यद्युच्चैरसि न परानुपकुरुषे तन्मृषैव ते जन्म ।
यदि नैष जनितवर्षः को नाम पयोधरोत्कर्षः ॥३९॥

निरुपधिपरोपकारः कोऽप्युच्चैः स्थायिनाम्भारः ।
जगदमृतैरभिषिञ्चन्नञ्चति केनाभिसन्धिना चन्द्रः ॥४०॥

उपकाराय न जातः सपदि सुजातः क्व जातवैरेऽपि ।
ग्रासयति ग्रस्तोऽपि द्रोहिणममृतानि रोहिणीरमणः ॥४१॥

आचारमाचर चिरादालस्यमपास्य जात्युचितम् ।
लोकानुरागसाधनमाराधनमेतदेव हरेः ॥४२॥
अलमथवा बहुवादैर्विरचय लोकानुरागनिर्बन्धम् ।
तत्रैकत्र समग्रं तन्निहितं यन्न जातु सन्निहितम् ॥४३॥

उन्मदतया कयाचित्कदाचिदपथप्रवृत्तमपि पुरुषम् ।
सद्यःसुहृदुपदेशः सृणिरिव करिणं निवर्त्तयति ॥४४॥

दुष्टाः सुहृदुपदिष्टा द्विष्टा इव रोषरुक्षतां दधते ।
भेषजकारिणि पुरुषे परुषाः पशवः प्रकुप्यन्ति ॥४५॥

इति श्री हरिहरसुभाषिते सुहृदुपदेशप्रकरणम् ॥३॥

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३४. का omits second उच्चैः and reads च्चैः पदसंस्थिति सुस्थिरे. प reads पदसंस्थिते स्थिरे। ३५. र्ग्यं (मा), ही (का). ३६. मा (का). ३८. वर्ज्जित (प), जीवनं (का). ३९. पि (का). ४१. कु (का). ४२. जानीहि (रा), सुजना (रा). ४४. श्रृ (मा०रा० प०), णां (प०).

## प्रवासप्रकरणम् ॥४॥

धनमेव धरणिवलये कलयति सफलायुषं पुरुषम् ।
यदि जीवति धनरहितः कथय मृतः कीदृशो भवति ॥१॥
अकपर्दकस्य विफलं जनुरिति जानीमहे महेशोऽपि ।
शिरसि कृतेन कपर्दी भवति जटाजूटकेनापि ॥२॥
नीचस्याप्युत्कर्षो धनस्य नाम्नाऽपि जायते जगति ।
वदति वराटकयोग्यं जलाशयं यत् सरोवरं लोकः ॥३॥
को नाम नानुवृत्तिं सुमहानपि धनवतः कुरुते ।
वित्तेशभवनभित्तेस्समीपमुपसेवते शम्भुः ॥४॥
अपि नित्यानन्दमयं महः श्रियं वहति सन्ततं हृदये ।
कः साधारणपुरुषः प्रभवत्वेनामनादर्त्तुम् ॥५॥
दौर्गत्यकलुषितानां दूषगतामेव गच्छति गुणोऽपि ।
बिभ्राणो गुणमभजद्विषधरवत्तां दिगम्बरो देवः ॥६॥
धनवानपि गुणवानप्यभिजनवानप्यपौरुषः पुरुषः ।
शृङ्गारितमिव चित्रं न भवति पात्रं भयादरयोः ॥७॥
पौरुषविमुखः पुरुषः परहितपरुषश्च पौरुषमयोऽपि ।
अपि कृतपरोपकारः स्वकृतश्लाघी च लाघवं लभते ॥८॥
शोभामुपैति पुरुषः स्वजातिसदृशेन पौरुषरसेन ।
न ब्राह्मणस्य बलिशं सदृशन्न च धीवरेऽधीतम् ॥९॥
न क्षत्रिय इव योद्धा न वैश्यवत्कर्षणादिसम्पन्नः ।
विप्रः प्राप्नोति परं चिरं यशः प्रार्थनकृतार्थः ॥१०॥
निवसन्निजेऽपि भवने प्रभवति भरणाय यदपि भृत्यानाम् ।
तदपि न गुणवान् पुरुषःप्रवासविमुखः परादरं लभते ॥११॥
शयनाशनादिविधुरो भवति विदेशेषु चङ्क्रमक्लेशः ।
निर्द्धनभवननिवासप्रयासखेदस्य षोडशो भागः ॥१२॥

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१. धनहीनो यदि जीवति (प०). ३. सत् (प). ७. द (का). ८. भजते (का).
९ वशेन (का०प०).

किं जीवति यदृच्छायामुपजीवति बन्धुवर्गस्य ।
तरुविटपप्रच्छन्ने प्रक्षिप तात ! क्षुपे नयनम् ॥१३॥
परदेशे पर्यटतो यापनमपि जन्मनः श्रेयः ।
कृतमुपचितस्य बन्धोर्म्मुखावलोकात् सुखाधिगमैः ॥१४॥
तावज्जीवति जन्तुर्य्यावद् भुङ्क्ते स्वयं समाहृत्य ।
पिण्डं परप्रयुक्तं प्राप्य प्रीणाति परिहृतप्राणः ॥१५॥
न्यक्कारमुदरभरणे लब्ध्वा राहुर्ज्जहावुदरमेव ।
उचितं केतुरहासीदमृतेऽपि कृतार्थनं वदनम् ॥१६॥
इच्छति मानो मरणं न च गच्छति वैरिणः शरणम् ।
मानक्षरणं मरणं मानप्राणस्य केवलं कृतिनः ॥१७॥
अपि जलकणान् पयोधेर्दूरादाहृत्य जायते जलदः ।
निकटाद् घटानपि शतं समीहरन् वारिहार्य्यैव ॥१८॥
तत्तद्देशाचारश्रुतवेषवचो विशेषवैदग्ध्यम् ।
विदुषामिदं विभूषा-रत्नमयत्नादुपैति परदेशे ॥ १९ ॥
भ्रमतामुदेति जगतो वैचित्र्यविलोकनेन विज्ञानम् ।
यादृच्छिकानि पुण्यान्यनेकतीर्थाभिषेकजनितानि ॥ २० ॥
कलिकलुषसङ्कटाकुलकुटुम्बसंवलनखेदविकलस्य ।
प्रतिनिधिरिव प्रवासः संसारविरागसुखसमुद्रस्य ॥ २१ ॥
योषिद्जनितापत्या नित्यापरिभूतवैरिणः क्षितिपाः ।
गुणिनो विदेशविमुखा न सुखाय भवन्ति बन्धूनाम् ॥ २२ ॥
नानानरपतिपरिषत्परिगणितगुणो जनो जगति ।
यज्जीवति तज्जीवितमितरत् किन्तन्न जानीमः ॥ २३ ॥
यदपि प्रवासगमनं जीवितसन्देहदोलिकारोहः ।
तदपि तदेव श्रेयो जीवनमरणादनुद्यमहतस्य ॥२४॥

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१३. यच्छा (का), प (का). १४. सुधाव (का). १६. तो (रा). नामु (का).
१८ कृष्य (प), न् (प). २१. मुखमुदस्य (का). २२. भवन्ति सुखाय (प).
२३. रं (प). २४. विदेश (प).

प्रवसन्त्वनलसमनसः परानुरागोन्मुखाः पुरुषाः ।
अलमलसैर्ज्जनविरसैश्चिरमपि परदेशदर्शिभिःपशुभिः ॥२५॥
शीतातपवर्षाणामुत्कर्षान् सम्भवे समपहाय ।
प्रवसेदसम्भवेऽपि प्रावृषि न प्रोषितो भूयात् ॥ २६ ॥
कः प्रेत इति प्रश्ने सदुत्तरे पान्थभक्षकं रक्षः ।
प्रादाद्धनमतिहर्षात् प्रेतं वर्षाध्वगं वदते ॥ २७ ॥
सद्वासरे सुलग्ने प्रमोदमग्ने च मङ्गलैर्म्मनसि ।
गरुडारूढस्य हरेः स्मरेत् प्रयातः पदाम्बुरुहम् ॥ २८ ॥
सति सम्भवे प्रवसति बहुदेशदर्शिभिर्ब्बहुभिः ।
ग्रामाद्ग्रामान्तरमपि जातु सचेताःप्रयाति नैकाकी ॥२९॥
विपदं प्रतिपदसुलभां कः प्रतिकुर्याद्विना सहायेन ।
एकाकिनो जगदिदं जनमयमपि निर्ज्जनारण्यम् ॥३० ॥
श्वेवायात्याहूतः शर इव संयात्यनुप्रहितः ।
मन इव हितनिहितात्मा सुकृतशतैःसेवको भवति ॥३१॥
शठमतिरलसप्रकृतिः प्राज्ञम्मन्यश्च लोलुपश्चपलः ।
अभिमानवान्निदेशाक्षेप्ता सप्तापि सेवका विपदः ॥३२॥
यानाशनशयनासनवेशाद्युपयोगिवस्तुविस्तारैः ।
सुखिनःप्रवसन्ति नराःप्रवसति कश्चित्कमण्डलुकरोऽपि ॥३३॥
कौपीनवानपि गतः श्रिया वृतः सम्यगेति सत्पुरुषः ।
श्रीमानपि प्रयातः कापुरुषः पुनरुपैति कौपीनी ॥३४॥
सति सम्भवेशयानः सुविदितगन्तव्यवर्त्मसंस्थानः ।
अनुचरजनहितकारी वन्याहारी भवेत्पथिकः ॥ ३५ ॥
तत्तत्पथपथिकक्रमसमुचितसञ्चारवासविश्रामः ।
पथि सञ्चरेदवहितः परिचयरहितेषु येषु तेष्वेव ॥ ३६॥

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२५. विसरै (का). २७. श्ना (मा०रा०), प्रान्त (का). २८. माने(का). ३३. षि (मा०रा०). ३५. वे्ऽश (प). स (मा०रा०) सन्तानः (प).

नापरिशीलितशीले सद्मन्यपि विश्वसन्ति विद्वांसः ।
परदेशेषु कराले कलिकाले कस्य विश्वासः ॥३७॥
शनकैः सन्तीर्णपथः पुरोपकण्ठे धरापतेर्द्वारि ।
विश्रम्य विदितवासप्रदेशमस्मिन् प्रवेशमाचरति ॥३८॥
पुरतः पुरमपरिचितं न नीचवेशा विशन्ति विद्वांसः ।
प्रथमेक्षितामवस्थां यस्मात् सर्वे स्मरन्ति सर्वस्य ॥३९॥
नगरे नरेश्वरस्य प्रविश्य पुरतो विचीयते वसतिः।
आरामदेवमन्दिरवापीकूपादिरम्यविजनेषु ॥४०॥
नाचरति दूरदर्शी परदेशी पौरविपरीतम् ।
नापरिचितस्य सहते तनुतरमपि वैकृतं लोकः ॥४१॥
पुरतः परनगरगतः परिचयमासाद्य साधुलोकेन ।
निभृतेन भवति निपुणः सदसन्नृपभृत्यवृत्तविज्ञाने ॥४२॥
सुविदितसकलविशेषः समुज्ज्वलैरनुचरै रुचितवेषः ।
अभिगत्य पश्यति पुरः पुरस्कृतं नरपतेर्द्वारि ॥४३॥
निजदेशकुलाख्यानामाख्यानाननुगुणान् विनयी ।
ज्ञापयति नृपतिदयितं सुभाषितैराहरन् हृदयमस्य ॥४४॥
सदवसरे सप्रणयं प्रागेव निवेदितः प्रभवे ।
नीतो नरपतिपरिषत् पुरस्कृतेनोपसर्प्पति नरेन्द्रम् ॥४५॥
गुणजातिसमयसदसामनुरूपेणोज्वलेन वेशेन ।
करचरणवदनचिकुरादिभिरुज्वलितैरुपैति नरपालम् ॥४६॥
गुरुणा गुणानुबन्धाल्लघुरपि नीतो निमज्जनमुपैति ।
उपलनिबद्धालाबूनिचय इवान्तर्जडाशयस्यापि ॥४७॥
परिषदमपरिचितां च प्रविश्य धैर्य्यापवर्जितातङ्कः ।
आशीःपद्यविशेषं विचिन्तयन् वीक्षते क्षितिपम् ॥४८॥

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३९. विनीतवेशा (प). ४३. रनुचित (का), पुरःपश्यति (प०). ४४. द (का).
४५. यः (का). ४६. वयसा (प०). ४७. जडस्यापि (का०प्र०). ४८ चिन्तितो (प०).

सुललितफलादिवलिताञ्जलिरुपयातो नृपासनसमीपम् ।
विनयगुणावनतवपुर्विकासिमुखमाशिषं ब्रूते ॥४९॥
आमेरुमलयमूर्वीवलयमलङ्कृत्य कीर्तिकर्प्पूरैः ।
मङ्गलमाप्नुहि नित्यं गुणमय! जय जीव यावदादित्यम् ॥५०॥
उपविशति नृपनियुक्तः केनचिदन्येन वा जनेनोक्तः ।
निजवेशजातिसमुचितमासनमालोक्य सेवते सुमतिः ॥५१॥
परिषज्जनोपवेशनविन्यासविशेषसदृशमुपविष्टः ।
सति सम्भवे समीपं सम्मुखमपि सेवते नृपतेः ॥५२॥
क्षणमपसारितसाध्वसमुपविश्य सतां विलोक्य वदनानि ।
परतः स्वतोऽपि वा स्वं वचनावसरं प्रवर्त्तयति धीरः ॥५३॥
आवर्ज्जित इव विनयादीषन्मधुरस्मिताननसरोजः ।
अङ्कार्प्पितकरयुगलः कलयति विज्ञप्तिमीक्षितो नृपतेः ॥५४॥
जीवतु चिरं नरेन्द्रः किञ्चिदुपन्यस्तुमस्ति मे वाञ्छा ।
इत्यादि वागुपक्रमकुशलोऽवसरे सुभाषितं ब्रूते ॥५५॥
निःसाध्वसमतिमधुरं स्पष्टाक्षरमुन्नतग्रीवम् ।
बहुधा व्यवहितसमयानुचिन्तितं पाठ्यमाशिषाम्पद्यम् ॥५६॥
वर्ण्यो बलिरिव दाने सुरगुरुरिव विश्वविज्ञाने ।
अमरेश्वर इव समरे स्मर इव शोभासु भूपालः ॥५७॥

इति श्री हरिहरसुभाषिते प्रवासप्रकरणम् ॥४॥

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४९. क (का०).  ५०. मु (मा).  ५३. वाङ्मयरचनावसरं (प).
५४. प्तु (प), क्ष (का),

## राजप्रशस्तिप्रकरणम् ॥ ५ ॥

देव! त्वन्नेत्रपाथोरुहसहचरणादस्तु पद्मा सपद्मा
वाग्देवी सत्कवीनां विशदयतु दिशो वीर! युस्मद्यशोभिः ।
सन्तु द्वीपास्त्वदोजः प्रतिनवतपनैरेव सप्तापि तप्ता
भूयात् त्वद्वैरिनारीनयनमृगमयी भूधरारण्यभूमिः ॥१॥

साम्भोदर्भतिले भवत्करतले* मेरौ भयोत्कम्पिनि
ब्रूमः किं वयमेव देव! भवतो भव्याय दिव्याशिषः ।
प्राप्य प्रार्थनयाऽप्यलभ्यमसकृत्त्रस्यत्प्रियालिङ्गनं
स्वर्गेऽप्युत्पुलकाङ्कुरैस्त्वयि सुरैराशीःपरैर्भूयते ॥२॥

भूमीपाल! भवत्कृपालव इवोपासन्नकल्पद्रुमः
श्रीमत्सैन्यवदन्यजित्वरपुरोद्दाहस्फुरत्साहसः ।
युस्मद्वैरिवदुज्जटो गतपटो भिक्षावशस्त्वद्यशः
कर्प्पूराचलवत् सितस्तव हितः कोऽप्यस्तु लोकस्तुतः ॥३॥

गङ्गोत्सङ्गवलन्मृणालशकलप्रत्याशयोद्यत्करं
भोक्तुं मुग्धहृदि क्षपाकरकलां लम्बोदरे धावति ।
सद्यस्त्वद्यशसि स्वयं गिरिभुवा गीते पुरः प्रोच्छल-
द्द्वावल्यतिरोहिते हिमकरे हृष्टो हरस्त्रायताम् ॥४॥

भुज एव तव क्षितेर्न्निवासस्त्वदपाङ्गं कमलालयाविलासः ।
सुखलब्धवधूद्वयीसमाजस्तव चित्ते हरिरस्तु भक्तिभाजः ॥५॥

यौष्माकीणयशोनिशाकरशते नित्योदिते मुद्रिते
नाभीपल्वलपङ्कजे मुररिपोरन्तर्हिते ब्रह्मणि ।
निःप्रत्यूहमहन्यपि च्युतचिरव्रीडाभरम्भूतये
भूयादब्धिभुवो रतोत्सवरसव्यासङ्गमग्नम्मनः ॥६॥

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१. यशो (का); संतापितप्ता (का), भि (प); त्त (का), वैरिणीनां (प).
२. Ms. दी begins here* on the 16th. folio. त (प).
४. द्धावल्येन (दी). ६. ण (का), यं (का), भूयते (का), लग्नं (का).

चैत्रीचन्द्राभचन्द्रातपतलचकितोच्चित्तचञ्चच्चमूरु-
प्रोदञ्चल्लोचनानां चतुरकरचलच्चामरोच्चारिचेलः ।
न्यञ्चच्चामीकरार्च्चारुचिरुचिरमुखस्त्वं चिरं चारुकीर्ते-
र्वोचीनाञ्चाकचिक्यञ्चतुरुदधिचरांश्चारयोच्चैश्चकोरान् ॥७॥

निर्णीय त्वत्प्रतापज्वलनसमुदयं किं द्रवीभावभीत्या
ब्रह्मा ब्रह्माण्डमेतत् कनकमयमधाद् वीर! वारिण्यपारे ।
अस्याप्यन्तस्तडागावलिमनवरतान्निर्झरान्निम्नगानां
लक्षं सप्ताम्बुराशीन्यधित निरवधीनुन्मदानम्बुवाहान् ॥८॥

त्वदरिपुरपुरन्ध्रिभिः प्रतापज्वलनमुपेतमुदीक्ष्य तावकीनम्
कति कति न समन्ततःक्रियन्ते प्रतिभवनं नयनाम्बुभिस्तटिन्यः ॥९॥

त्रैलोक्यत्राणलक्ष्मीश्शतमखकुलिशं श्रीपतेश्चापि चक्रं
काले काले श्रयन्ती क्वचिदपि न पदं कुर्वती निर्वृताऽभूत् ।
एषा शेषाहिभोगोद्भटभुजभजनश्रीभरभ्राजमाने
स्थाने युष्मत्कृपाणे स्थिरतरवसतिर्व्वीतहृद्द्वैतमास्ते ॥१०॥

नित्याक्षीणकले निरङ्कधवले युष्मद्यशोमण्डले
व्योमारोहिणि रोहिणीपतिरतिव्यर्थोऽभवद् भूपते !
एतस्य प्रतिकारमेष महतो वैरस्य वीराचरन्
वीक्ष्य त्वां मुदिताः परेषु वनिताः सन्तापयन् भ्राम्यति ॥११॥

त्वत्कोर्त्योपकृतं न किं नरपते ! वन्यस्थितौ वैरिणां
यद्वासांसि मलीमसानि धवलस्फीतन्त्यधौतान्यपि ।
ज्योत्स्नन्त्याशु तमांसि चन्दनरसक्षोदन्ति पङ्कच्छटा
मृद्भाण्डान्यपि राजतन्ति परितः सौवन्त्यरण्यान्यपि ॥१२॥

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७. लि (प), रुचिररुचि (प). ८. स्थना (का), न्य (मा०का). १०. का and प both omit this verse. ११. पि (प), त्वामुदितः (प). १२. न (का) हृ (दी); रण्य (का) रन्य (?) (दी), लः (दी).

यैर्युष्मत्करवालकालदशनोत्कृत्तैरिहैकक्षणे
कीर्णा भूमिरियं भयङ्करतरैरेतैरुपेतैर्दिवम् ।
नीरन्ध्रं परिपूरितासु परितो रथ्यासु मिथ्याभय-
व्यग्रैः स्वर्गिभिरर्गलाकुलगृहद्वास्थैरवस्थीयते ॥१३॥

त्वदसिदलितदेहैरेकदैवोत्पतद्भि-
व्यरचि विधुरवर्गैश्चालनी चण्डरोचिः ।
अहमहमिकयाऽस्मिन् दिग्वधूभिर्विधूते
धरणिरजनि जुष्टा कीर्त्तिपिष्टातकैस्ते ॥१४॥

किङ्कौन्दी कन्दुकाली किमु कमलकुलं किन्नु वा कृत्तिवासाः
कार्त्तिक्याः कौमुदी किं कमलकुतुकहृत् किं कलानां कलापः ।
किंस्वित् कर्पूरपूरः किमु कुलिशभृतः कुञ्जरः कञ्जदृष्टे !
कश्चित् काश्मीरजन्मा किमुपलनिकरः कीर्त्तयःकिं त्वदीयाः ॥१५॥

नरेन्द्रमन्ये निगदन्तु देवं मया दयादक्षिण ! दृष्टमेवम् ।
द्वीपायिते दानपयःपयोधेः पृथ्वीतले कल्पतरोः प्ररोहः ॥१६॥

संनिविश्य मनसा क्षितिप ! त्वां
सैन्धवेषु समशोधि विरोधः
येन ते चिरदरिद्रकुलेषु
ग्रासवासविकलेषु पतन्ति ॥१७॥

इह तव देव ! निपतता करकमलकुशोदकेन जायन्ते ।
तत्तद्दूरदरिद्रद्वारि द्विपदानवारिभिः सरितः ॥१८॥

प्राप्तास्त्रासात् पिपासातिशयमुपगताः पातुमारण्यमम्भो
युष्मद्विद्वेषियोषाः श्वसितसमुदयैस्तत्तदीयैरशोषि ।
एतत् संवीक्ष्य मूर्छानिपतिततनवो नैव जीवेयुरेता-
श्चेन्नोपेताः शबर्यो निजनयनजलैः पल्वलं पूरयेयुः ॥१९॥

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१३. मुपचितो (का), द्वाः (का). १४. क (प), पु (का). १५. का omits this verse. ष्टेः (प०), का (प०दी). १६. मेव (का), द्वि (का), दी (का)१८. (तु) (का). १९. षा (प), ते (प), चे (प),ता (मा० दी).

वीर! त्वद्वैरिदारा गहनगिरिमहागह्वरान्तस्तमित्रं
त्वत्त्रासाद्गुप्तवासा दरकलितहृदो यद्यदेव प्रपन्नाः ।
तत्तज्ज्योत्स्नायमानं धरणिपरिवृढ! प्रेक्ष्य युष्मद्यशोभिः
सद्यो मोहान्धकारानुसरणशरणा वासरान् वाहयन्ति ॥२०॥

भृङ्गारेण मणीमयेन करकं क्षौमेण वल्काम्बरं
पट्टीयप्रकरेण बर्हनिवहं हारेण गुञ्जावलीम् ।
इत्थं प्रार्थनया कया न भवतो वैरिस्त्रियो वस्तुभिः
क्रीणन्त्यात्मविनिह्नवाय चकितं चिह्नान्यरण्यस्त्रियाम् ॥२१ ॥

निभृतमुषितैर्य्योषिद्वृन्दैर्वनान्तलतान्तरे
प्रतिदलततिच्छिद्रे छिद्रार्पितेषु भियाऽक्षिषु ।
शिव शिव ! मृगीयूथभ्रान्त्या समीपमुपागतान्
दधति हरिणान् हस्तैर्ज्जीवातवे तव शत्रवः ॥२२॥

गान्धारा गुप्तदारास्त्वयि चलति गलद्बाष्पधारा विहारा
गाढास्त्रासावगाढाः क्षितिपकुलमणे ! गूर्ज्जरा जर्ज्जराशाः ।
तैलङ्गास्त्यक्तसङ्गास्त्रिभुवनतिलक क्लिश्यदङ्गाः कलिङ्गा
मोरङ्गा मुक्तरङ्गास्सपदि समभवन् वीरवङ्गा विहङ्गाः ॥२३॥

काम्बोजाः कम्बुजन्माकरशरणकृतस्सह्यकान्तारकच्छान्
विच्छायाः कच्छराहा विदधति कतमे कामरूपाः कुरूपाः ।
कुर्वाणे त्वय्यकस्मात् करकमलहृतं कार्मुकं कूर्मपृष्ठो-
त्कृष्टं कर्णान्तकृष्टं नरपकुलमणे कर्णमाकर्णयन्ति ॥२४ ॥

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२०. गु (प), स्थमित्रं (का), दव (का०प०), दवि (दी), न (मा० रा०),
२१. ही (का), न (मा०रा०प० दी० ) ह (मा०दी०), ड़ (का० प). २३. गु
(का०प०),र (का). २४ द्म (?) (मा०रा०), का omits this verse. हान्
(प), कृ (प० दी).

उर्व्वीङ्गुर्व्वीतिमुर्व्वीधर लघय शरैर्व्वैरिघैर्व्वीर्य्यगुर्व्वी
स्वर्व्वीथीर्व्वीतदर्व्वीकरनिकरमदैर्व्वीरकुर्व्वीति गुर्व्वीः ।
खर्व्वी कुर्व्वीत कोऽन्यस्त्वमिव रिपुचमूर्व्वीजितैर्व्वैजयन्त्याः
कुर्व्वन् दुर्व्वीक्ष्यमोजो निजमितर धनुर्व्वारणैर्व्वीतिहोत्रम् ॥२५॥

वीराणामेष गन्ता नगरमयमरीन् सम्मुखानेव हन्ता
सद्यो भेद्यं ततस्तैर्वत रुचिरमिदं मण्डलं चण्डभासः ।
मत्वैतन्मेदिनीयं प्रतरुणकरुणोत्कम्पिता त्वत्प्रयाणे
सेनाधूलीवितानाञ्चलतलविवलद्बिम्बमेनं विधत्ते ॥२६॥

त्वत्सैन्ये धरणीमणे ! प्रचलति प्रोत्पीडमर्म्मान्तरे
कूर्म्मे द्राक् परिवर्त्तिनि क्षितितले व्यावर्तमाने ततः ।
वार्द्धेर्वारिभरे वहिर्विगलिते मैनाकपक्षक्षतिः
किं न स्यात्स न चेद् भवेद् विकलदृग्धूलीभरैर्व्वासवः ॥२७॥

यौष्माकीने प्रयाणे प्रचलजलनिधिप्रोच्छलद्वारिपूर—
स्नातैर्न्नालम्भि तोयप्लुतधरणिगतैर्द्धूलिरुद्धूननाय ।
सेनारिङ्गत्तुरङ्गावलिवलितखुरोद्धूतधूलीवितान—
व्याप्ताङ्गैर्न्निःप्रयत्नं स्थितमतिसुखितैर्द्दिग्गजग्रामणीभिः ॥२८॥

भूमीपाल कृपालवस्तव हया द्राग्दीर्णताया भया-
दुल्लङ्घ्यैव गिरीनटन्त्यघटितैष्टापाञ्चलैश्चञ्चलैः
क्षुद्रा क्षोणिरमीभिरुत्कटतरैः क्षुण्णा क्षणान्मास्त्विती-
धावन्त्यम्बरमेव चत्वरमनुप्राप्यान्तराप्यायिताः ॥२९॥

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२५. का omits this verse—This is a strange letter in दी; मा, रा. and प has व or र. The same with this also; प has दो. त (प), र्व्वीन् (प), न्त्या (प), य (प), व (दी०प०). २६. ग (प). २७. त (का), वे (का०प०), च (का) म (प). रः (का). २८. णे (का) त्त (रा), ल (का), पुखि (दी). २९. न्न (प), स्ता (प), न (का), रियं स्फुरत्खुरपुट (का), रै (मा० रा०) न्सान्त्विती (प), पिना (प).

इन्द्रो निन्दति वाहमाह दिनकृत्त्वर्च्चा च मेवार्च्चत-
श्चञ्चूर्न्यञ्चति किं न पन्नगरिपोरन्तस्त्रपोद्रेकतः ।
वातः खञ्जति पङ्गुपुञ्जति मनोराजिर्भवद्वाजिषु
द्वेषादाजिषु वैरिणामभिमुखं धावत्सु यात्रत्सुखम् ॥३०॥

यान्तु क्वामी समीराः क्षणमपि च मनः कुत्र नः स्पृष्टपृष्ठं
तिष्ठन्त्वेते सहस्रं मम पथि गिरयः को रयस्यापकर्षः ।
किन्नश्छिन्नम्पतेयुर्य्यदि जलनिधयः सर्वतः सन्निकर्षान्
ह्रेषा हर्षान्नृपैतत्त्वयि जिगमिषति व्याहरत्येष वाहः ॥३१॥

समुद्रावधि क्षुद्रभावन्दधाना कुतो भूर्य्यतोऽभीष्टवेगो विनष्टः ।
हयैर्म्मन्युनेवामुना हन्यते किन्धरा निर्भराहङ्कृतैः पद्भिरेव ॥३२॥

दृष्ट्वोदञ्चत्कुथान्तान् धरणिप! करिणो धावतस्तावकीनान्
किं भूयो जातपक्षाः क्षितिवलयमिदं क्ष्माभृतः क्षोभयन्ति ।
इत्युद्भ्रान्तः प्रधावेदमरपरिवृढः स्यान्न सद्यः शची चेत्
भेरीभाङ्कारघूर्णत्कनकगिरिशिरःस्थायिनी स्थापनीया ॥३३॥

शृङ्गेणैकेन हेम्नः कथमयमभवन्मेरुरग्र्यो गिरीणा-
मित्येनञ्जेतुमेतस्तुहिनगिरिरसौ श्रीमतः सौधभावम् ।
आकीर्णः स्वर्णशृङ्गैः सुललितकलशव्याजतो जायमानै-
र्युष्मत्सेवानुरूपं विभवमलभत क्वाफलस्त्वत्प्रसादः ॥३४॥

क्रान्ताः कान्तारदेशाः कति कति कुसुमैः कौन्तली कुन्तलीयैः
कार्णाटी केलिवाटीकृतकमलकुलैः कौङ्कणी कङ्कणैश्च ।
काश्मीरीकश्मलाञ्चत्कुचतटकलितैः कुङ्कुमैः कङ्कपत्रे
काण्डे कोदण्डदण्डस्पृशि तव निशिते शङ्कते भूधरेश ॥३५॥

३०. गुर्वाचमेवार्वतः (का), त्वर्व्वाचमेवावृत(प), त्वर्वाचमेवाचर्वत (दी), ञ्चु (का), मा (का). ३१. न (का०प०), मन्तः (प), पृ (दी). सम (का), व (का), म्प्र (का), र्षा (प), नुपेतः (प). ३२. वा (का), नैं (प). ३३. ष्टो (का), कः (का), न्ताः (का), न्य (मा०रा०). र (मा०रा०दी), स्ता (मा०रा०). ३४. तं (का), त्तु (प) गं (का), ना(प).३५. का omits this verse. हृ(प), कङ्कणीयैः(प), तैः(प),ङ्कि(मारप).

आ:शक्ति:शक्तिनाथ त्वदुरुबलदसिव्यक्तिसंसक्तिरिक्तां
निर्य्यूक्तिर्व्वक्ति सूक्तिव्यतिकरवशतो भुक्तिमुक्तिप्रसक्तिम् ।
यद्भक्तिर्वक्ति सक्ति परनृपतिपरित्यक्तिरस्य व्यनक्ति
द्वेषप्रव्यक्तिरक्तिः क्षणमपजनितामुक्तिपंक्तिं युनक्ति ॥३६॥

प्राप्ता वासकसज्जतां प्रथमतो योद्धुं त्वयोत्कण्ठिता
योधास्तेऽभिसृता मनागरिचमूस्स्वाधीननाथा स्थिता ।
भीत्या प्रोषितभर्तृका समभवत्त्वत्सायकैः खण्डिता
दूरादन्तरिता विधाय कलहं हा विप्रलब्धा विधेः ॥३७॥

शृङ्गारस्त्वमसि क्षितावरिबले वीरः परेषां पुरे
रौद्रो दीनहृदामुदारकरुणस्तैस्तैर्गुणैरद्भुतः ।
हास्यो नित्यमदातुरङ्गदलने बीभत्स एव द्विषां
दुर्वृत्तस्य भयानको नवरसः शान्तोऽर्थिसन्तोषणे ॥३८॥

प्रामाण्यं परतः स्वतोऽपि भवतो विज्ञायते सन्मते
भूमीन्दो ! भवता क्षणस्थिरतया वर्णाश्चिरं स्थापिताः ।
सर्वज्ञैकसदीश्वरोऽपि न परं ब्रूते भवानीश्वरं
तन्नैयायिकनायकस्य भवतो मीमांसकत्वं कुतः ॥३९॥

स्वतः प्रकाशो मनसो महत्त्वं
धर्मेषु शक्तिर्न्न तथाऽन्यथाधीः ।
भूपाल गोपालपदैकभक्ते-
रन्यैव नैयायिकता तवेयम् ॥४०॥

शक्तिःप्रमापयति वीर तवोपमानं
प्रामाण्यमाप्तवचनेषु परैव जातिः ।
जातौ गुणागुणगणाश्रयिणो विशेषा
वैशेषिकं किमपि दर्शनमद्भुतन्ते ॥४१॥

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३६. का omits this verse. रण (प), म (?) (दी), वक्तृ (प), पि (प दी).
३७. प्रथमतस्त्वांयोद्धुमुत्क..(का), मृ (का), श (का), प्री (प). ३९. स (प).
४०. र्शं (प). श्च (का) र्णं (मा०रा०), श (दी). ४१. क्तिम् (मा० रा), तो (दी).

त्वद्वाणेषु यमो जयेषु नियमो याने स्थिरं चासनं
श्रान्तौ श्वासविनिग्रहो गुणगणे प्रत्याहृतिः श्रीमतः ।
ध्यानं शूलिनि धारणा च धरणौ धर्मे समाधिर्यत-
स्तन्निर्व्विण्णहृदः किमीश्वरपरे वाञ्छन्ति पातञ्जले ॥४२॥

एकं वस्तु यदस्ति नित्यनिबिडानन्दप्रबोधात्मकं
सत्यं तत्त्वमसीति वाक्यमखिलं त्वय्येव विश्राम्यति ।
त्वामाकर्ण्य न किञ्चिदन्यदवनीशृङ्गारमन्मन्यते
त्वय्याप्ते जनकादिकीर्त्तिजनके किं ज्ञानमीमांसया ॥४३॥

गुणास्ते निःक्षोभाः प्रकृतिरियमाधत्त भवतो
महत्तत्त्वन्तच्चाप्यजनयदहंकारमुचितम् ।
कृतं तेनाप्यूर्वीरमण गुणमात्रार्जनमितः
स्फुरत्कर्म्मज्ञानेन्द्रियसचिवमुर्व्यादिकमभूत् ॥४४॥

इति श्री हरिहरसुभाषिते राजप्रशस्तिप्रकरणम् ॥५॥

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४२. ध्यायन्ति (का).  ४३. दि (मा), ममला (प), स(मा रा प )?
४४. णे (मा दी), प्यु (का), सूर्य्या (का).

## राजोपासनप्रकरणम् ॥६॥

स्वस्याथवा परस्य द्वित्राणि मनोरमाणि[1] पद्यानि ।
आख्याय व्याख्येयान्यव्यग्रं मधुरमग्रतो नृपतेः ॥१॥

विद्वानयमितरो वेत्याख्यानव्याख्ययोरेव ।
प्रायः प्रथमे पद्ये परीक्ष्यते परिषदा पुरुषः ॥२॥

पद्यप्रसङ्गसङ्गतमथान्यथा वापि किञ्चिदवतार्य ।
स्वाधीतदर्शनोक्तं युक्तं विद्वानुपन्यसति[3] वस्तु ॥३॥

यावद्वचनावसरं ब्रूते मधुरं निराकुलं सदसि[4] ।
पश्यन्नरपतिवदनं तिष्ठति तदनन्तरं धीरः ॥४॥

नासम्मतमभिदध्यादध्यास्य सदः प्रभुत्वमत्तस्य[5] ।
यावन्नरपतिरुचितं वक्तुमपर्याप्तमप्युचितम्[6] ॥५॥

पृष्टे ब्रवीति हृष्टे हर्षमुपायात्यवादिते मौनी ।
नृपसदसि नोचितामप्यसम्मतो वाचमुद्गिरति धीरः ॥६॥

उत्थाने सभ्यानामुत्तिष्ठति याति तेषु यातेषु ।
मतमन्तराऽपि राज्ञो विज्ञायाशीःप्रदो बहिरुपैति ॥७॥

प्रत्यहमेवमुपास्ते सदवसरे सम्मतो नृपतेः ।
नाज्ञातनृपतिसम्मतिरुपसर्पति सन्निधिन्तस्य[8] ॥८॥

नानवसरे नरेशं सुखयति[9] पुरुषः प्रियोऽपि समुपास्य ।
दिवसे न शीतधामा तामादरणीयतां लभते ॥९॥

मङ्गलनिलयो भूयाश्चिरमवनीं पालयन् जीयाः ।
जयभूमिचक्रशक्र ! स्वस्तीत्याद्याशिषः पुरो वाच्याः[10] ॥१०॥

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१. मनोहराणि (का) नि (मा रा प). ३. न (मा दी) ४. स (का).
५. न्त (का), त्व (का). ६. तां (प). ८. स्त (का). ९. ष (मा).
१०. स्वस्तीत्याशीःपुरो वाच्या (प).

राजाशिषोऽवसाने द्विजा नरपालपूजिताः सुधिया ।
नत्याशीर्भ्यां सभ्या यथोचितं परिचितेन परितोष्याः ॥११॥

नोच्चैर्न्न चातिनीचैर्न्न सभामध्ये न हीनसम्बन्धे ।
न नृपासनास्त्रवस्त्रस्पर्शेऽपि विशन्ति विद्वांसः ॥१२॥

अत्युच्चैरतिनीचैरश्लीलमयुक्तमनुपयुक्तञ्च ।
न वदति नृपतिसभायामादरमीप्सुर्म्महान्मनसाम् ॥१३॥

नृपसचिवसङ्कथायां सङ्गतमपि नाभ्युपेत्य वक्तव्यम् ।
अनधिकृतभाषितायां वाचि विचित्ता भवन्ति धनमत्ताः ॥१४॥

अनुरञ्जय राजानं मा जानन् जातु कोपयेः प्रकृतीः ।
एतद्द्वयानुरागस्थिरया तिष्ठ प्रतिष्ठयाश्लिष्टः ॥१५॥

गुणवसनभूषणाद्यैर्ल्लभतामलमादरं नृपतेः ।
प्राप्नोति प्रियवेदी नेदीयानवसरेषुसौभाग्यम् ॥१६॥

बहुवाक्पौरविरुद्धो बद्धस्पर्द्धो जनेन हीनेन ।
स्वमुखेन याचमानः स्वगुणश्लाघी च लाघवं लभते ॥१७॥

उल्लङ्घ्य सरिदरण्यग्रामगिरीन् कामकातरा यान्तु ।
अभिसारिण्य इवान्तस्तृष्णां निगदन्ति न स्वयं सुधियः ॥१८॥

वेशः स एव सगुणः स द्रविणोपार्ज्जनोपायः ।
यत्र स्ववंशविद्यासदृशी न विशीर्यते कीर्त्तिः ॥ १९॥

अभिलषति न खलु पुरुषः श्रियमपि कीर्त्या विनाकृतां कुशलः ।
क्षणिकाय वस्तुने कस्त्यजतीह चिरस्थिरं श्रेयः ॥२०॥

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११. विप्रा (प) सन्तः । सुधिया (प), प omits परि, का leaves many letters blank and has यथोचितेन. १२. द्धे (दी), वसन्ति (का) विद्वांस उपविशन्ति (प). १३. नु (का), स (का). १४. ति (का) तोक्तायांवै (प), १५. य (का), तीन् (रा प का), द्व (मा रा), ष्ठा (मा रा). १६. सुसौ (मा का दी). १७ क्यैर (का), भजते (का दी). १८. निन्दन्ति (प), नैव विद्वांसः (प).

राजा न जातु मित्रं सेवामेवाचरद्भिरपि वेद्यः ।
आजन्मलालितेन द्विजो रजोऽन्धेन भोगिना दष्टः ॥२१॥

लघुरिति न भूमिपालो बालोऽप्यालोक्यते विदुषा ।
भसिताचितेऽप्युदीते दहनकणे सा हि दाहिका शक्तिः ॥२२॥

कृतमन्त्रिमनःक्वाथो लक्ष्मीनाथोऽपि नरपतेर्दयितः ।
कण्ठे कुण्ठकुठारप्रहारतः प्रापितो मरणम् ॥२३॥

उचितामुपास्य रुचितामभिधेहि गिरं निरन्तरावहितः ।
अप्यायतिमतिपुरुषे प्रभुणा कलुषेण भूयते कथिते ॥२४॥

अन्धा इव बधिरा इव मूका इव मोहभाज इव ।
पङ्गव इवानभिमते नृपतेर्निवसन्ति साधवस्सदसि ॥२५॥

तालज्ञा इव तरला यथा यथा नर्तयन्ति धनमत्ताः ।
नृत्यन्त्यपरिस्खलितास्तथा तथैवार्थिनः कृपणाः ॥२६॥

आशापाशनिबद्धो नृत्यति किं वा नरो न धनिकपुरः ।
हतशैलूषस्य विधेः कुत्र विधेयः सुखमुपैति ॥२७॥

अलमात्मीयं विदितं विदितं धनिकस्य याचकोऽवहितः ।
चन्द्रं ब्रवीति चटकं चटकं चन्द्रं च लोभलोलमनाः ॥२८॥

अमृतायतामिति वदेत् पीते भुक्ते क्षुते च शतञ्जीव ।
छोटिकया सह जृम्भासमये स्यातां चिरायुरानन्दौ ॥२९॥

अल्पेऽपि नृपतिदत्ते प्रतिश्रुते वापि दातुमेतेन ।
उत्थायाशीर्देया क्वचिदुपविश्यापि परिषदौचित्यात् ॥३०॥

यदि नामासङ्गतमपि सङ्गमयितुमस्ति कौशलं वचसि ।
प्रस्तावे स्तुतिमाचर सुखहरणोयोऽनयैव नरपालः ॥३१॥

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२३. कठिन (का). २४. आ (प) यं ? (मा रा). २६. सा (मा दी) मा दी and रा omit second यथा २८. र (का). २९. दी omits च. ३०. त्याः (का).

किं सम्यगिति प्रश्ने भीष्मः स्तोत्रं श्रियः पतेः प्राह ।
स्तव्यस्तेन श्रीमान् कस्य न वा वल्लभा स्तुतिर्भवति ॥३२॥

सङ्कथनमप्यनर्हं पश्यति नृपतौ परेण केनापि ।
स्तुत्याशीर्न्नत्यादेः कैवान्यस्मिन् कथाऽपि तत्पुरतः ॥३३॥

राजनि परानुरागग्रन्थिं श्लथयन्ति सन्ततं पिशुनाः ।
एषामिहावकाशो रेखा-सदृशोऽपि वर्ज्ज्यते विदुषा ॥३४ ॥

क्षुद्रोपद्रवभीतया न त्याज्या राजपरिषदः पुरुषैः ।
कण्टकभेदादिभिया सुधिया केनापि मुच्यते देहः ॥३५॥

कुलशीलपौरुषादि-प्रख्यातयशोविशोभिजन्मानम् ।
धनवन्तमधनमपि वा रञ्जय राजानमुन्नतारम्भम् ॥३६॥

नीचसचिवसंघृष्टं धनसञ्चयलुब्धमल्पसन्तुष्टम् ।
धर्म्मपथादपरक्तं वृथा विधायाऽपि नृपतिमनुरक्तम् ॥३७ ॥

यद्यसि गुणसमवहितो विहितोचितपौरुषप्रणयः ।
क्षुद्रक्षितिपसभायामाचर नायासमुपविश्य ॥३८ ॥

त्यागी वरमल्पधनः कुबेरकल्पेन किं कदर्येण ।
उदधेरलभ्यपयसः सुलभजलं पल्वलं श्रेयः ॥३९॥

अलमथकथनसहस्रैर्न्नरपतिगुणदोषतारतम्यस्य ।
द्रविणार्प्पणे समर्थः सेव्यो राजेति परमार्थः ॥४०॥

शास्त्रार्थव्याख्यानैर्द्धर्म्मकथाभिर्नयाख्यानैः ।
ललिताभिः कविताभिः प्रसङ्गतः प्रीणयेन्नृपतिम् ॥४१॥

इति श्री हरिहरसुभाषिते राजोपासनप्रकरणम् ॥६॥

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३२. तः (का) ष्मस्तो (मा रा प दी), तिः (का). ३३. स्तु (मा का दी) के (प) का (का). ३४. का has letters blank, षा (मा रा). ३५. ण्ठ (मा रा). ३६. वस्थ (प). ३७. दा (प). ३८. णा (मा) माचारणया (का).

## राजनीतिप्रकरणम् ॥७॥

विज्ञाय नीतिमन्तं श्रीमन्तं सेवते सुमतिः ।
अनयप्रणयिनि राजनि नाजनि कुत्राऽपि कल्याणम् ॥१॥

अत्युपचितैरुपायैश्चक्रभृदेको भुजैरिवचतुर्भिः ।
नृपतिः श्रियमपि सुचिरं हरिरिव परिरभ्य निर्भरं रमते ॥२॥

साम समे सुमतीनामधिके दानं रिपावुचितम् ।
भेदः सर्वत्र हितो विहितो विजयाय विग्रहः कृतिनः ॥३॥

समकक्षे प्रतिपक्षे साम्ना सुखमेधते सुमतिः ।
अन्यत्र सामकामः पश्चात् परितप्यते नृपतिः ॥४॥

साम्नान्वितोऽपि बलवान् जलमिव वह्निं विनाशयत्यबलम् ।
तस्माद्बलवति सामध्यानमलं मन्यते सुमतिः ॥५॥

वदतोऽपि प्रियवचनं रुदतोऽपि हि कण्ठमाश्लिष्य ।
शपतोऽपि दैवतशतैर्न्न भवति विद्वान् वशे द्विषतः ॥६॥

रणपतितस्य मुखान्मे श्रृणोतु भूपो रिपोर्धनं गुप्तम् ।
इत्याहूय समीपं हतो हतेनापि हत-नृपो येन ॥७॥

अतिबलिनामपि मलिनाशयेन बलिकर्णपुत्राणाम् ।
विश्वासोपनतानां वासो-पुत्रेण जीवितं जह्रे ॥८॥

अपरीक्षितपरवञ्चनमञ्चति लोभादपेक्षितप्रेक्षी ।
व्याधूतपक्षमवशो विहन्यते पक्षिवत्क्षितिपः ॥९॥

क्रूरचरितेन सङ्गतमसङ्गतं सत्स्वभावस्य ।
जीवति पटीरविटपी परिरभ्य न दावपावक प्रायः ॥१०॥

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२. अनतु (प), ति (का). ४.प misses these three lines पदत्रयं पपुस्तके नास्ति. ५. त्येव (का), ध्यामलनं (मा रा). ७. नरपतिरस्य (प), यो (का), तो (प), पी (मा रा का दी) ८. विश्वम्भरादीनाम् (का); ९. वे (का). १०. का has no दाव.

निहतं गीतेन मृगं मीनं बलिशेन तेजसा शलभम् ।
दृष्ट्वापि यदि न पश्यति नश्यति किं केन करणीयम् ॥११॥

कामं कुमीनसदृशं राज्यमपि प्राज्यकण्टकं कुशलः ।
पाकान्वितमतिसुरसं भुङ्क्ते बहुधाऽवधानेन ॥१२॥

अतिबलवति मतिशाली सदृग्नृपाली-नमस्कृते नृपतौ ।
दानविधिं विदधानो गताभिमानोऽतिवाहयेत्समयम् ॥१३॥

अर्थेन रक्षितमिदं राज्यं पुनरर्थमर्प्पयति ।
अर्थैकपरो नृपतिः परिहरति पुनः क्षणादुभयम् ॥१४॥

अप्यतिशयितमनर्थं शमयत्यर्थं समर्प्पयन्नृपतिः ।
तमनर्प्पयन्निरर्थं प्राणेन समं परित्यजत्यर्थम् ॥१५॥

उत्तारयति विपत्ताविति धनवत्तामपेक्षते क्षितिपः ।
चेन्नेह तदुपयोगस्तं नियतं वित्तसञ्चयो रोगः ॥१६॥

रविरिव सुचिरेण रसं भृशं नृपो धनमुपादत्ते ।
काले वर्षति हर्षान्निस्पृहमुच्चेऽपि नीचेऽपि ॥१७॥

दानं राज्यनिदानं प्रबले स्वबले च दुर्बले नृपतेः ।
फलमत्र कालहरणं सहप्रहरणञ्च पापसन्तरणम् ॥१८॥

वृतिभिरनिवृत्तसुखा यस्य नृपस्योपजीविनः पुरुषाः ।
स हि समिति विजयमयते शेते सह वा सहस्रेण ॥१९॥

यद् भुक्तमभून्नृपतेराकोटिवटावधि भटानाम् ।
यावद्गुणं तदर्प्पणमिदं विदन्त्याजिपिशितभुजः ॥२०॥

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११. डि (का), तदापि (प). १२. ण्ठ (मा रा)?. १३. सदृसि (का), धा (प). १५. स (का प) ये (मा रा ) corrected as य, द (का). १६. व (का), प (का), प (का), स्तान्नि (का प). १७. नि (मा) न्निः (दी). १८. पि (प), संह (का). १९. मु (का). २०. र (दी), ड्डूरण (प), व(का).

विजितो रिपुरपखेदं भेदं चेत्तस्य साधयेन्नृपतिः ।
सुहृदा योऽजनि भिन्नः किं न हितन्तस्य वेधसा विहतम् ॥२१॥

एकारिमित्रयोश्चेत् परस्परं भूपयोर्भेदः ।
तदरिः परिगतनीतिः सुखमभियोगं करोतु गतभीतिः ॥२२॥

शत्रोः पराभियोगश्चेदजनि निरौषधं गतो रोगः ।
परपरिभूतस्य यतः कुतोऽन्यतः पौरुषप्रसरः ॥२३॥

श्रितसागरपरिखाङ्कामवाप्य लङ्कामपि दशास्यः ।
भेदेन समरपृष्ठे शयितो दयितोऽपि गिरिसुताभर्तुः ॥२४॥

अभिलषतोरनुभावान् तिलोत्तमायाः किलोत्तमानुभयोः ।
सुन्दोपसुन्दयोरपि नाशो भेदादुदाहृयते ॥२५॥

मित्रै धनैरथ जनैर्न्नयेन विनयेन भेदिते नृपतेः ।
कुत्राहिभयव्याकुलहृदो बहिर्भावसम्भवो भवति ॥२६॥

भेदो भवति निहन्ता क्षुद्रेणापि स्वकेन लोकस्य ।
अन्तःशरीरजन्मा स्फोटोऽपि स्फुटतरं विनाशयति ॥२७॥

निजबलपौरुषबाध्यं यदि वोपायान्तरासाध्यम् ।
नृपतिर्विज्ञाय रिपुं चण्डकृतिर्दण्डमाधत्ते ॥२८॥

शक्ति प्रभावमन्त्रोत्साहकृतां प्राह पण्डितो नृपतेः ।
सम्पन्नः सुखमनयाऽपनयाय परस्य विग्रहं कुरुते ॥२९॥

चिरपरितोषितवाहः स्ववृत्तिसोत्साहसुभटसन्नाहः ।
नीरन्ध्रगुप्तमूलः प्रयाति राजा रिपोरननुकूलः ॥३०॥

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२१. न्त (दी), किन्निहतं (प) किं न हितं तुष्य (का) हि (का प).
२२. भेदयोः (प). २३. त (प), वः (मा). २४. श्री (प) षा (मा रा प दी),
का is obscure. .तदेन . २५. रनुरागान् (प) त् (का), ह्नि (का).
२६. त्रैः (प), तो (प). २८. रैः (प). २९. क्तिः (का), ष (मा रा ).
३०. सु (मा रा दी) सुवृत्तिसेनः (प).

देवद्विजगुरुभक्तश्चिरपरितुष्टैर्भटैर्युक्तः ।
बहुधा विमृष्यकारी नारीणां वशमुपैति नरपालः ॥३१॥

अबलोऽसि न जितकाशी प्रतिभटराशीन् परापत क्षितिप ।
जाताम्भःकणपातः क्व विनश्यत्यनलसंघातः ॥३२॥

शूरोऽसि दूरपातिभिरात्मसमैः सद्भटैरपि समेतः ।
युद्ध्यस्व बद्धसाहसमधिकैरपि धीरवीरबलैः ॥३३॥

विजयेन राज्यभोगः सङ्गरमरणेऽप्सरोभिरभियोगः ।
मा विरम वीर ! युद्धादुभयविरुद्धा पशोर्य्यशोहानिः ॥३४॥

युद्ध्यस्व बद्धमानं दानं सानन्दमाचर धनानाम् ।
मा तात कातरत्वं राज्याय भज क्षणक्षयिणे ॥३५॥

निर्भरमुपार्ज्जय यशो न वशो भूयाः कृपणतायाः ।
आकर्ण्य नरपतीनां पुण्यरतीनां पुराचरितम् ॥३६॥

क्षुद्रेऽपि क्षोणिभुजा न जातु वैरिण्युपेक्षया स्थेयम् ।
स्वयमनिहतः समुद्रे क्षिप्तोऽपि जघान शम्बरं बालः ॥३७॥

कपटादपि रिपुहननं कुर्य्यादिति नीतिरौशनसी ।
हननमृते च गुरुमते बन्धादि विधीयते रिपोः कपटैः ॥३८॥

धीरः सत्कुलजन्मा सन्मार्गरतः कृतज्ञसेवी च ।
स्फुरितमतिर्न्नृपतिहितः सुकृतैरुपयात्यमात्यपदम् ॥३९॥

नृपहितविनिहितहृदये सुकृतिनि सचिवे निवेशितात्मभरम् ।
यद्राज्यं तेन सुखी भवति परायत्तसिद्धिरवनीशः ॥४०॥

स्वस्मिन्नेव समस्तो येन न्यस्तो भरः क्षितीशेन ।
स्वायत्तसिद्धिरेषः स्वकरधृते मन्दिरे वसति ॥४१॥

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३१. क्तः (मा रा), वित (का), नाम्ब (मा रा), ३२. पः (प). ३५. ज्यं (दी), ने (दी). ३६. म (का दी), ता (प). ३७. जां (का), क्षमा (मा दी). ३८. द्धा (मा). ३९. महितः (प). ४०. यं (मा रा) रः (दी).

दुःखं परवशमखिलं स्ववशं सुखमित्युदाहृतं मुनिभिः ।
तदनवहिते सहाये यद्वाप्यहितेऽवगन्तव्यम् ॥४२॥

राज्यं हि सचिवनृपयोरत्युच्छ्रितयोर्य्यदायत्तम् ।
तद्वै राज्यं तत्फलमलम्भि शकटारनन्दाभ्याम् ॥४३॥

नृपसचिवयोर्द्वयोरपि सरूपयोश्चेद्विभक्तिरविशिष्टा ।
द्वन्द्वापवादहेतुर्न्नियतं स्यादेकशेषविधिः ॥४४॥

पौराः परिणतनीतेः फलेन जानन्ति मन्त्रितं नृपतेः ।
इदमन्यैरुन्नीतं विपरीतं फलति निर्णीतम् ॥४५॥

हृदयं नृपतेर्म्मन्त्रो मर्म्माणि भवन्ति मन्त्रिणस्तस्य ।
तेषामपि यदि भेदो विच्छेदो जीवितस्यैव ॥४६॥

निजहृदयं सत्प्रणिधिः शास्त्रं चक्षुस्त्रयं नृपतेः ।
यैः पश्यत्यतिसूक्ष्मं व्यवहितमतिदूरवर्त्ति वा वस्तु ॥४७॥

पर्यालोचयति न यः कार्य्याणि कृतान्यपि प्रकृतिमुख्यैः ।
स्वयमनवेक्षितकर्म्मा कृषिपतिरिव हीयते स नृपः ॥४८॥

हिमकरसमस्समक्षे परःपरोक्षे सखा वृषावर्कस्य ।
जलधिरिव दुरवगाहस्तमाह नरपालमाङ्गिरसः ॥४९॥

अन्धोऽप्यन्योक्तपथो दण्डधृगन्योपचरणीयः ।
राजत्वमप्रतिहतैर्ज्जनानुरागैर्भजति भूपः ॥५०॥

उच्चैर्य्यद्यस्ति मनः किं विपदा सम्पदा गन्त्री ।
पुरुषस्य मनसि भग्ने मग्नेवापत्सु लक्ष्यते लक्ष्मीः ॥५१॥

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४२. प omits इति, न (प). ४४. व (का च ). ४५. णं (प). ४७. ण (का), शू (मा रा ), पि (का), दी omits वा; मा and रा leave this blank. ४९. रं (का), ष्प (मा रा दी). ५१. ग्नैरा (का).

लघुरत्युच्चैश्चरितः क्रमेण गन्तासि गौरवं तात ।
कलया कलया काले कलानिधिः पूर्णतामेति ॥५२॥

भज लघुमपि भजमानं मानं मा वर्द्धयावलिप्तस्य ।
यदि सर्वत्र समत्वं श्रियो ममत्वं विमुञ्च योगोव ॥५३॥

कृतमथ मधुरतरैरपि भूमिभृति व्याहृतैर्बहुभिः ।
प्रतिजानामि समृद्धि साहसयुक्ते च नित्यमुद्युक्ते ॥५४॥

इयमत्र कयापि दिशा नोतिदृशा दर्शिता पदवी ।
चाणक्याद्यभिधानाज्ज्ञेयनिधानादथान्यदुन्नेयम् ॥५५॥

इति श्री हरिहरसुभाषिते राजनीतिप्रकरणम् ॥७॥

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५२. र्म (रा). मा and रा omit
५३. योऽस (का).
५४. हृ (का), मृ (का). स, मु (का).

## समयवर्णनप्रकरणम् ॥८॥

प्रस्तावे समयादेर्व्वर्णनमाकर्णयन्नृपतिः ।
प्रायः प्रसीदतीति प्रसादयेदेनमेतेन ॥१॥

कान्ते स्नेहनिधौ समीयुषि मधौ जित्वा श्रियं शैशिरीं
विश्लेषाद्दिव तस्य पाण्डिमभृतामालीलतानामियम् ।
कर्त्तुं नूतनचित्रपत्ररचनां किं काननश्रीरिमां
प्राचीनां पवनाञ्चलेन परितः पत्रावलीं लुम्पति ॥२॥

दरोन्मीलन्मल्ली मुकुल-कुहराभ्यन्तरगतं
दुरास्वाद्यं सद्यो दलमविकलीकृत्य सकलम् ।
समीपे संविश्य क्षणमथ परिक्रम्य परितो
न पातुं हातुं वा प्रभवति मरन्दं मधुकरः ॥३॥

अन्योन्यस्य नियन्त्रणापरिभवादप्रौढशीतातपाः ।
पुष्प्यत्किंशुकचूतनूतनदलाविर्भूतशोणश्रियः ।
पद्मोल्लासितगन्धवासितवहद्वातावदातत्विषो
मोदोन्मादजुषो हरन्ति हृदयं वासन्तिका वासराः ॥४॥

प्रसूनपटलारुणोन्नतपलाशजालच्छला–
न्मनांसि मदनो बलाद्दहति मानिनीनाम्मुहुः ।
न चित्रमिदमुद्गता यदिह भृङ्गधूमावली
वियोगिनयनाञ्चलीर्न्नयति खेदमस्राम्बुभिः ॥५॥

सन्ततागतवसन्तमारुत-प्रोल्लसल्ललितपल्लवोर्मिभिः ।
प्लाविता वनलताभिलाषिणः शाखिनः किमनुरागसागरैः ॥६॥

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२. शर्वीं (का प), द्वितरस्य (का) पत्रचित्र (प). ३. र (का प ), त्व (का).
४. पात् (का), ष्प (प), ब्या (का), शा (का), द्वि (का). ५. क्षका (का), ञ्ज (प).
६. सि (दी), नः (मा रा दी), षि (मा रा).

कार्णाटी-केलिवाटी-विटपि-नवदलान्दोलनाश्चोलबाला-
चञ्चच्चाम्पेयमालानिविलपरिमलाकर्षणोत्कर्षभाजः ।
वाता दातार एते मलयजमधुरामोदपूरैः प्रमोदान्
गोदावीचीविनोदार्जितजड़िमगुणानुद्वहन्तो वहन्ति ॥७॥

व्याधूतचूतनूतनसौरभघनमञ्जरी-परीरब्धाः ।
वाताः स्मरानुयाता वसन्ति वासन्तिकासु लतिकासु ॥८॥

सम्भुक्तसुरभिमीनो रविरुच्चैरश्विनीमुपारूढ़ः ।
स्फीताम्बरस्सहेलं खेलति मेषेण राजेव ॥९॥

हित्वा हित्वा विधुरमनसो वीतकालानूसाला--
नन्तः पुष्पामपि मधुलिहः पाटलाम्पालयन्ति ।
तत्तन्वीनां स्तनगिरिशिरो नूनमारोढुकामो
जातःस्वीयोत्सवसहृदयं वीक्षितुं स्वेदविन्दुः ॥१०॥

पाटलापरिमलापहारिणः कुञ्जकोषझरगूढचारिणः ।
तस्करानिव तपर्त्तुवासरे प्राप्नुवन्ति न जनास्समीरणान् ॥११॥

रविकिरणानुगृहीता ग्रीष्मेष्वणवोऽपि रेणवो धरणेः ।
चरणं दहन्ति सुचिरोपमर्द्दनं कः क्षमो भवन् क्षमते ॥१२॥

माद्यच्चण्डमरीचिमण्डलचलत्तेजोनलत्रासतो
दूरोन्मुक्तवियत्पथं विरचयन् वातं बलान्निःकथम् ।
कुर्वंस्तोयमहो महोष्णकलुषं भूयास्त्रिषन्द्राघयन्
प्रस्वेदेषु वपूंषि निःक्वथयति ग्रीष्मोयमूष्मोल्वणः ॥१३॥

उपभुक्ताशेषवृषं धावन्तं मृगशिरोंशभोगाय ।
कः खेचरकेसरिणं पश्यतु भास्वन्तमन्तकप्रतिमम् ॥१४॥

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७. लो (प). ८. ल (का). ता (रा). ९. चरः (का), षेन (प). खेण (का) खेन (मा रा दी). १०. म (का प), शि (का), वो (का), हृ (प), तं (प). १२. प omits भवन, सहते (दी). १३. त्त्रा (का), चर(का), वंस्ता(का). कद्रु(का), कु (का). १४. मा रा दी and प have राशि before भोगाय.

स्वपिति ग्रीष्मभयादासायं सुखमाश्लिष्टसवातच्छायम् ।
जम्बुर्य्यत्नशतान्यारभतां को नामान्यत्रैतल्लभताम् ॥१५॥

तापभीत इव तोयचरोऽभूद् ग्रैष्मिकेषु दिवसेषु मनोभूः ।
यज्जले विहरतामिह यूना-माविरस्ति रतिकेलिरनूना ॥१६॥

सारङ्गाः परमादरादगणितप्रौढातपाः पादपा-
नारुह्य स्फुटमाह्वयन्ति विरुतैरागामिनीं प्रावृषम् ।
औत्सुक्येन समीयुषां मधुलिहामन्तःस्पृहादन्वुरं
ब्रूते नीपवनीषु हर्षजननीं सम्भाविनीं सम्पदम् ॥१७॥

हृष्यन्तश्चिरदुर्गता इव घने दातर्युपर्युद्यते
दातुं वारिवसून्यसूनिव पुरः प्राप्तुं परिस्पर्धिनः ।
झञ्झावातविधूतपत्रमुखराः शाखाकरास्फालिनः
किं वर्षासु परस्परेण कलहायन्ते धरित्रीरुहः ॥१८॥

अस्याङ्के कषपट्टभासि-चपलाश्रीः स्वर्णरेखायते
धारासारघनं सुदर्शनमदश्चक्रं जगत्पश्यति ।
प्रोदञ्चद्वनमालमञ्जनरुचा देहेन पीताम्बरं
दूरोन्नीतशिखण्डमण्डलमिदं रूपं हरेमम्बुदः ॥१९॥

एकत्वं न रसैः कयोस्समजनि स्त्रीपुंसयोः प्रावृषि
प्राप्तौ यद्रसनिर्भराविह धराकाशौ चिरादेकताम् ।
योषित्सङ्गमगूढसर्वतरुणः कालोयमालोक्यते
छन्नः क्वापि दिवा युवापि निशया क्रोडीकृतः क्रीडति ॥२०॥

मैथुनभोगोपरतः पयोदमलिनाम्बरावरणः ।
पामर इव रविरधुना प्रकटं वर्षासु कर्कटं भुङ्क्ते ॥२१॥

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१५. ष (मा रा), न्तू (मा). १६. न्ति (का). १७. नी (रा). मन्त (दी), न्त (का), वि (का). १८. प्तं (का), त्र (का). १९. षा (मा राप), ञ्जुल (प), ण्ड (दी), न (दी) दम् (दी).

म्लानान्नीपतरोरपीपतदिमान् सन्धिः शरत्प्रावृषो-
रन्तःकोरकितामहो मधुलिहो जातीमवातीतरत् ।
पुंहंसान्समचीकरत् कृतधियो भाष्येषु वागुद्यमं
किं केका-निगदन्त्वजीगमदतिक्लैव्यं कलापिव्रजान् ॥२२॥

सिंहादवाप्य कन्यां सैंहीमयमाश्रितो वृत्तिम् ।
विकिरति कैरवमुक्ता घनकरटिघटाविदारणो भानुः ॥२३॥

शुभ्रैरभ्रकुलैः सितं समकृताकाशं सरः कैरवै-
र्जातीभिर्विपिनश्रियो विकसितैः काशैरियं काश्यपी ।
चञ्चच्चन्द्रमरीचिवीचिभिरिमाः किञ्च क्षपास्तत्किमु
क्षुब्धक्षीरसमुद्रमुद्रितहरित्क्रोडे शरत्क्रीडति ॥२४॥

उत्सृज्याम्बुधिजामुखाम्बुजसुखालोकव्रतं यश्चिरा-
द्देवः सेवितवान् सरोजनयनो निद्रां समुद्राम्भसि ।
सोऽप्युत्तुङ्गभुजङ्गभोगशयनाज्जागर्ति यस्योत्सवे
सोऽयं शारदशीतरोचिषि चमत्कारः कथं कथ्यताम् ॥२५॥

जलोद्गतैरुज्जघनोत्कटातटै-
र्विकाशिकाशैस्सितकेशपेशला ।
परं स्फुरन्नर्त्तयतीव खञ्जनं
शरज्जरद्वारवधूरिवेक्षणम् ॥२६॥

शरदमपसरन्तीं युक्तमेषा सरःश्री-
रनुसरति विनोदान् कौमुदानाददाना ।
उपसरति कराले हन्त हेमन्तकाले
भवति किमिति शालिक्षेत्रपालिप्रमोदः ॥२७॥

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२२. साः (दी), मे (मा रा प दी). २४. हः(का), मा (मा रा दी), मां (प). २५. मत्स्यो (का). २६. जा (का), श्शि (का), पुर (का). २७. न्ती (दी), र (मा रा प दी), णि (का).

नीचस्त्वमसि तुलायामयमुच्चैः कार्त्तिको शशाङ्क इति ।
शरदङ्काशविकासाडुपहसितवतीं मुमोच मलिनोऽर्कः ॥२८॥

शीतैरुदीतैर्न्निकृतं निसर्गान्मार्गादपि भ्रंशितमंशुमन्तम् ।
दृष्ट्वा सरो वा बत वासरो वा दैन्ये यदन्वेति न चित्रमेतत् ॥२९॥

नीहारतूलभृतमम्बरमेतदुच्चैरासाद्य नाद्य मिहिरो बहिरभ्युपैति ।
दीने दिने द्रुतमनेन विनेह शोच्यो नोच्येत केन तरुणस्तिमिरावरोधः ।३०।

स्पृष्टं वारि व्यथयति मुहुर्वह्निदाहाविशिष्टं
कम्पः कष्टं नटयति वपुर्व्वादयन् दन्तवाद्यम् ।
तूलस्थूलावरणविकलं हन्त हेमन्तजाता
वाताः सूचीनिचयखचितप्रायतां प्रापयन्ति ॥३१॥

वृश्चिकसन्दंशवशान्मलिनमुखो जातवेदन इवायम् ।
पौषभिषजोपनीतं वियन्मणिर्म्मूलमुपभुङ्क्ते ॥३२॥

निर्गतान्यकुसुमे हिमागमे सन्निषेव्य तिलसूनसम्पदम् ।
भाविकुन्दमकरन्दविन्दवे मन्दमन्दमलिवृन्दमञ्चति ॥३३॥

सोत्कम्पमस्मिञ्छिशिरे शरीरं सङ्कोचितं को न करोति जन्तुः ।
नीहारतूलप्रकरप्रवेशान्निशा परं व्यायतकायमास्ते ॥३४॥

अध्वन्यानां शिशिरसमये चण्डचाण्डालकाण्ड-
प्रायाः कायानहह पवनाः क्लेशयन्तो विशन्ति ।
बध्नन्त्येते सपदि सुदृशां दुर्भगानामपीह
प्रौढाश्लेषाश्लथितदयितं मूर्ध्नि सौभाग्यपट्टम् ॥३५॥

नन्दितवह्निरनिन्दितभानुः श्रितसोष्मस्त्रीस्तनगिरिसानुः ।
तूलस्थूलावरणास्तरणः शिशिरं शमयति सम्यक् तरुणः ॥३६॥

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२८. दुपाहतरतिं (का). २९ दि (रा), र (का). ३०. मु (मा दी), ले (मा), च्ये (का प दी), मो (दी), णं (का). ३१. व (का), म्पं (प), स्तू (मा), शू (प), व (का). ३४. श (का), निशाकरो (प). ३५. न्ध (का). ३६. नि (मा रा प का दी), न (मा रा).

शिशिरेऽनुधावति रिपौ धनुरप्युन्मुच्य भानुरपयातः ।
मकरालयमपि तीर्णः किं भीरुः कुम्भमाविशति ।३७।

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आविष्कुर्व्वन्निव नवनवेनादरेणानुरागं
सर्वाङ्गीणं सुचिरविरहोन्मूर्च्छितायां नलिन्याम् ।
त्रैलोक्यान्धीकरणतिमिरद्वेषरोषारुणत्वं
व्याकुर्व्वन्वा किमयमुदयत्यम्बरे तिग्मरोचिः ॥३८॥

इदमनुदितहोतुः कोऽपि होमावसान-
ज्वलदनलमवादीत् कुण्डमाखण्डलस्य ।
मणिघटमभिषेके प्रातरस्योचुरेके
कलितकिरणतोयं मण्डलं चण्डभासः ॥३९॥

व्यधित विधुमधीनं बल्लभं वारुणीति
स्फुरदरुणितमास्यन्तिर्य्यगावर्ज्जयन्त्याः ।
सुरपतिहरितो यत्कुण्डलं व्यक्तमेकं
तदिदमुदितमूचुर्म्मण्डलञ्चण्डभासः ॥४०॥

प्रायः प्राचीप्रमदाभिहतः प्रागचलप्रासादोत्पतितः ।
उदयति रविरतिशोणिमशीलः कुङ्कुमकेसरकन्दुकलीलः ॥४१॥

सवितरि चिरवैरिण्युत्थिते निःपतन्तो
भयविरचितपक्षा गोलताप्राप्तवक्षाः ।
मधुकरनिकराणां कैतवादन्धकाराः
प्रियकुलमदसीयं किं सरः संश्रयन्ते ॥४२॥

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३८. सा (रा), नं (मा रा दी), हुर्वान्ता (का). ३९. चि (का प). ४०. प misses this verse, त्तं (वा), चि (का). ४१. प्र (मा रा) प corrects this foot as प्रागचलेशशिखरतःपतितः. ४२. चलि (का). न्त (का) र (का).

विरहेण रवेर्दिनावसाने परिपीतानि विषाणि वारिजिन्यः ।
कमलोदरनिस्सरद्द्विरेफव्यपदेशादधुना किमुद्गिरन्ति ॥४३॥

त्वमन्यहरिदङ्गनाविहरणव्यपेतक्षपः
स्पृशन्नुपगतोऽत्रपः किमधुना करैर्म्मामिति ।
प्रसार्य्य कमलङ्करं भ्रमरभाङ्कृतिव्याजतः
समाचरति पद्मिनी किमु रवेरुपालम्भनम् ॥४४॥

माध्याह्निकैर्म्मिहिरवह्निकरालकीलैः
काष्ठोत्करादिव परिज्वलतः पतद्भिः ।
अङ्गारकैरिदमपूरि जगत् किमन्यत्
तेजोऽपि नाग्यनमिहायनमुज्जहाति ॥ ४५ ॥

नीरावैर्व्विहगैस्तिरोहितगिरो निर्व्वातनिस्पन्दना
मध्याह्ने मिहिरातपेन तरवस्तप्ता इवोन्मूर्च्छिताः ।
शोकोन्मादभरेण पादपतितास्तेषान्तु जाया इव
च्छायाः सङ्कुचितोपतप्ततनवः क्रोशन्ति झिल्लीरवैः ॥४६॥

रविरयमभूत् प्रागारूढो नभश्शिखरं शनै-
र्झटिति पतति प्रत्यक्सिन्धौ परिस्खलितस्ततः ।
कथमपि चिरायासादासाद्यते पदमुच्चकै–
र्व्विधिरयमधःकर्त्तुं कञ्चित् पलं न विलम्बते ॥ ४७ ॥

विधिना विनिपातनाय नीतो रविरस्ताचलमम्बुधावगाधे ।
मुखमुद्रणमम्बुजैरुपेतं प्रणयं के विपदि प्रमाणयन्ति ॥ ४८ ॥

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४३. ज (दी). ४४. रह (प), पक्षः (रा). न्न (का), रि (मा रा).
४५. म (रा प), मा and रा miss म. ४६. हा (का). ४७. ष (मा).
स्थितिः (का), चिर (का), कि (का).

चिरकरपरिमृष्टं भानुबिम्बं दिनान्ते
सकुतुकमिव शोणं कालकापालिकेन ।
चरमशिखरिकण्डान्तस्थलीं नीयमानं
विशति भसितपिण्डं गैरिकैर्लिप्तमेतत् ॥ ४९ ॥

प्राची कलावत्युपयाति कान्ते
सायं सपत्नी स्मयते मदीया ।
इतीव शोणं सपदि प्रतीची
रुषाऽर्क्कबिम्बं वदनं पिधत्ते ॥ ५० ॥

सन्ध्यासङ्गपिशङ्गवारिदघटा चञ्चज्जटासङ्कटा—
दीषद्दर्शितचारुचन्द्रकलिका कान्तालिकान्तद्युति ।
क्वापि क्वापि वनालिनीलिमसमाश्लिष्टारुणाभाष्टदिग्-
द्वीपित्वक्पटिभूर्जटेर्न्न हि घटेतैतद्वियत् किं वपुः ॥ ५१ ॥

नक्षत्राली पद्मकुञ्जे मृणाली
चक्रेणार्क्केणार्धभुक्ता विमुक्ता ।
यद्वा सन्ध्यारागसिन्दूरवीथी—
मुक्ता-शुक्तिः किं कलावत्कलेयम् ॥ ५२ ॥

चरमाचलव्यवहितस्य रवेः किरणावशेषमन्नरोद्धुमिव ।
कथमेकदेव सहसा परितस्तमसा समाववृतिरे हरितः ॥ ५३ ॥

यान्यासन् वासरश्रीविरचितमिहिरोदारदीपोपरिष्टात्—
ससृष्टार्वाक्कपालायितविततवियन्नीलता-कज्जलानि ।
भूमीभाण्डे हरिद्भिर्य्युवतिभिरभितः पात्यमानानि मन्ये
तान्येतान्येव सम्प्रत्यविरलतिमिरस्तोमभावं भजन्ति ॥ ५४ ॥

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४९. कन्तान्तस्तगीं (रा) कण्डान्तस्तगीं (मा), कन्थान्तस्यलीं (प), कन्थान्तस्थगी (दी). ५०. स्म (का) वर्षा (का). ५१. स (मा रा प ), ह्रा (का), द्वि (मा रा प दी), तिः (का), ५२. युक्ता (का). ५४. वि (का), वा (मा रा प का दी), वितनुरियंमीलता (का), यंनी (मा रा ). नीलिमा (प).

दत्तोष्णांशुकरावकाशमभितोऽप्याकाशमाशु ग्रस—
न्नद्वैतं महसामुपाहृतरसां क्ष्मामन्धकूपे क्षिपन् ।
मत्वैतान्यपि तैजसानि सहसा चक्षूंषि मुष्णन्नहो
द्रोहोन्मादमयस्तमिस्रनिचयस्त्रैलोक्यमाक्रामति ॥ ५५॥

अधिगगनमनेकास्तारका राज्यभाजः
प्रतिगृहमिह दीपा दर्शयन्ति प्रभुत्वम् ।
दिशि दिशि विलसन्तः सन्ति खद्योतपोताः
सवितरि परिभूते किन्न लोकैर्व्यलोकि ॥ ५६ ॥

समुदेति लम्बितालकचुम्बितमिव कैतवात्कलङ्कस्य ।
प्राचीललाटपाटलचन्दनसिन्दूरविन्दुरयमिन्दुः ॥५७॥

प्राच्याः किं वदनं दिनेशविरहाद् व्यक्ताञ्जनास्रं शशी
कान्दर्प्पः किमु दर्प्पणो दिनपरित्यागोन्मिषन्मालिमा ।
किंदैवामृतपाकपात्रमुदितान्तर्वाष्पमुज्जृम्भते
किं वा पञ्जरमभ्रकीयमुदरव्यक्तेन्द्रलीलामृगम् ॥५८॥

अस्तग्रस्तगभस्तिमत्करततिन्यङ्नीतचञ्चूपुटी
पाटीराद्रिमथो हिमाचलमधः प्रक्षिप्य पक्षद्वयम् ।
पश्चादुन्नतपुच्छपुञ्जमुदयत्प्राचीप्रकाशच्छला—
दण्डं मण्डलमैन्दवं जनयति व्यक्तं बकोटी-वियत् ॥५९॥

निशा सूते सूनुं सपदि सुरतानन्दमिति यत्
पुरः प्राची दूर्वाचितमकृत पिष्टातकभृतम् ।
तदेतन्नः पात्रं स्फुरति दरसिन्दूरवलितं
शशाङ्कोऽयं शोणद्युतिरिति मतिं कोऽपि कुरुते ॥६०॥

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५५. ष्टां (का), वार (का), क्रु (प), व (रा प). ५६. काःकान्ति (प), प (मा रा). ५८. च्या (मा). हव्य (रा.प), दे (रा). ५९. न्याङ्नी (मा दी), न्यङ्ग्री (का), चां (का). ६०. ङ्को (का), क्रि (का).

दुग्धाब्धेर्न्नवनीतमन्वहमयं निस्सार्य्य कालःक्रमात्
पिण्डं पूर्णतरं व्यधादधिवियद्भाण्डं विधोर्म्मण्डलम् ।
सान्निध्यन्तु यथा यथाम्बरमणर्व्वह्नेरिदन्नीयते
तत्तापेन तथा तथा द्रवदशामासादितं क्षीयते ॥६१॥

किय्यूनां मृगनाभिलिप्तमुडुभिः कर्पूरपङ्काक्षरै—
र्व्योमाज्ञापनपत्रमत्रप-रतासक्त्यै स्मरः प्राहिणोत् ।
अन्तर्ल्लाञ्छनकल्पितागुरुमसी तन्नामवर्णाङ्किता
यत्रायं घनचन्दनद्रवमयी मुद्रा समुद्रात्मजः ॥६२॥

उद्धूयमानेन्दुकरैरुन्मज्जत्यन्धकारवारिनिधेः ।
क्वापि क्वापि विलग्नच्छायाजम्बालधोरणी धरणी ॥६३॥

अजनि रजनिरन्या चन्द्रमःकान्तिवन्या—
विपुलचपलवीचिव्याचिता काचिदेव ।
सतरुगिरिसरिद्भिः किं हरिद्भिः समेतं
धवलिमनि धरित्रीमण्डलं मग्नमेतत् ॥६४॥

इति श्री हरिहरसुभाषिते समयवर्णनप्रकरणम् ॥८॥

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६१. ग Ms. begins here. ल (मा रा प दी), व (का दी). दा (का दी). ६२. क्षा (का), मत्र परता separate in (का), शान्त्यै (का), शात्यै (प), समी (मा रा प), धी (का). ६३. द्धि (का), धे (का), छा (मा रा), रि (प). ६४. रन्या (का दी). किं समेतं हरिद्भिः (प०).

## शृङ्गारवर्णनप्रकरणम् ॥ ६ ॥

शृङ्गारे धनभाजामाजानिक एव मानसो मोदः ।
तस्मान्नृपतिसभायां पठनीयानीदृशानि पद्यानि ॥१॥

सञ्चारं जड़िमा गिरं मधुरिमा गण्डस्थलं स्फोतिमा
वक्षोऽपि द्रढिमा त्रिकञ्च तनिमाऽप्याक्रान्तुमुत्कण्ठते ।
ताटङ्कं निभृतेन धारय जहौ बाल्यावनीभृत् तनूं
वक्तुं वैशसमेतदक्षि किमभूत् कर्णान्तिकं गन्तुकम् ॥२॥

काञ्ची काञ्चिदियञ्चकार जघनन्यस्ता गतेर्मन्दतां
गाढ़म्बद्धमिदञ्च कञ्चुकमदादुच्छूनतां वक्षसः ।
नेत्रप्रान्तमथाकुलङ्कलयति श्रोत्रावतंसद्वयं
तत्कोऽयं बत मत्प्रसाधनविधौ सख्यैषमस्त्वत्क्रमः ॥३॥

किं परारि न परापतन् घनाः किं परुन्नवमरुन्न कैतकः ।
मोहरोहणतया भयावहो भाव एष विषमः किमैषमः ॥४॥

सव्रीडस्मितमधुराधरान्तकान्ति-
र्य्यत्तिर्य्यङ्नयनतरङ्गितावतारः ।
जानीमः समजनि यौवनोपदिष्टे
मुग्धाया मनसि मनोभवाधिवासः ॥५॥

वैरुद्गमितोऽङ्कभून्न जलधेः किन्त्वास्यमस्या विधुः
संश्लिष्यैव यदेष मन्थनवशोन्मिश्राण्यमून्युद्गतः ।
कम्बुङ्कण्ठमथामृतं विहसितं शैवालजालं कचान्
मुक्ता एव रदान् प्रवालमधरं मीनावुदारे दृशौ ॥६॥

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२. न्त (का मा ), ली (का). ३. ते (दी), द (प दी), ख (मा रा ), ४. वि (का), द् (दी), र (का), द (दी). ५. ष्टैः (का). ६. दंवै (मा रा दी). ङ्गः(का), घु(मा), ण्ड (का ग प), न्य (मा रा का प ग दी) म्बूक (का), त् (का).

अजनि शिशिरशीलं शैवलं सागरे य-
च्चिकुरमकृत कामस्तन्वि ते किन्न तेन ।
वहति कुटिलमेनं हेतुना केन मूर्ध्ना
वदनविधुरयञ्चेत्सोदरोनादसीयः ॥७॥

उदयति तडिच्चित्रं मित्रं रतेः कमलद्वयी
कुसुमितनवस्तम्भे रम्भे विधाय तनोरधः ।
तडिति ज्वलति व्योम व्योमाश्रयञ्च गिरिद्वयं
गिरिपरिसरे कम्बुः कम्बौ कलानिधिमण्डलम् ॥८॥

यमजकमलकुड्मलौ स्तनौ ते तरुणि तनू-सरसो रसोर्मिभाजः ।
स्फुटमियमनयोस्तु नाभिनिम्नस्थितनवनालति बालरोमराजिः॥ ९॥

विधौ वदनकैतवादिह तवातिदीप्तोदिते
स्तनाचलतलादपि स्फुटपलायमाना घना ।
कृशा भयवशादिवाविशति रोमराजी-मिषा-
दियं तिमिरधोरणी किमु गभीरनाभिह्रदम् ॥१०॥

उन्नयति नाभिनिम्नान्मुक्तावलिपाशि रोमराजिनलम् ।
स्मरशवरः स्तनभूधरनिपतत्तरुणाक्षिपक्षिबन्धाय ॥११॥

हृदाश्लेषोदारः परिमृशतु हारः स्तनतटं
नटत्वेतद्गण्डे कुवलयदृशः कुण्डलमपि ।
स्मितालम्बी संवाहयसि यदि बिम्बाधरदलं
फलं वीटीराग त्वदुपरि न जागर्त्ति जनुषः ॥१२॥

चित्रं तरुणिमराज्ये समाश्रिता बलिभिरप्यबला ।
किमपरमुरोजशम्भुर्ज्जीवातुर्ज्जायते मनोजस्य ॥१३॥

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७. र्धा (का), सा (का), दः (मा रा ). ८. लि (मा रा का प दी), ति (रा), लि (मा रा का प दी). ९. द्म (मा रा प दी). १०. दिव (ग), पा (का). ११. शरवः (का), शवर (मा रा प वी). १२. र (मा रा दी).

विसर्पत्कालिन्दीलहरिपरिपाटीपरिमृशा
दृशा दीर्घापाङ्गक्रमणरमणीयं वलितया ।
निरुन्मीलो नीलोत्पलदलकलापैर्न्न कतिधा
सुधास्निग्धासारस्नपित इव सद्यस्समभवम् ॥१४॥

प्रियेक्षितायाः प्रतिनेत्रपातस्त्रपाभरैर्द्दूरमपाकृतोऽस्याः ।
रोमाङ्कुरो रङ्कुविलोचनायाःकपोलयोःकेन निवारणीयः ॥१५॥

स्मितमधुरमेत्य निभृतं जनयति यूनोः परस्परप्रणयम् ।
दूती दृगेव चतुराऽपरा तु शङ्का-कलङ्काय ॥१६॥

अन्य इत्यनुपजातयन्त्रणं द्रागुदञ्चितवती विलोचनम् ।
मामवेत्य चकिता वृतानना दन्तदष्टरसना मनागभूत् ॥१७॥

प्रतिनवपुलकाली-मण्डिता गण्डपाली
निगदति विनिगूढानन्दहिन्दोलि चेतः ।
सुदति वदति पुण्यैः कस्य धन्यैर्मनोज-
प्रसरमसकृदेतच्चापलं लोचनस्य ॥१८॥

क्षौमेण स्तनतुङ्गमङ्गलघटावाच्छाद्य माद्यत्तरा
सद्यःप्राप्तचिरानवाप्तविषयं यद्गेयमुद्गायसि ।
तत्प्रायः परिणीय कमपि रतिं प्राग्जन्मपुण्यार्ज्जिता-
मद्यालम्भि कुतोऽपि तन्वि कुतुकागारे स्मरेणोत्सवः ॥१९॥

नैशं किमाचरति वासर एव कृत्यं
नृत्यन्निवैष करभोरु करस्त्वदीयः ।
स्मेरं सरोजमुखि वञ्जुलकुञ्जपाली-
मालीमिव त्वमनुपश्यसि कस्य हेतोः ॥२०॥

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१४. नि (का). १५ व (दी)?. १७. या (मा रा का ग दी), प्रां (प). १८. हि (प); न्दि (प). १९. न (मा रा प दी). २०. हृद्यं (मा का) दी corrects हृद्यं as कृत्यं. ति (का).

तव तन्वि तरुणपुण्यादम्बरमणिमकरसङ्क्रमो जातः ।
अधिवेणि भवति नियमः फलमविलम्बेन भावि कामस्य ॥२१॥

कालीयैः कुचकाञ्चनाचलचमत्कारः किमुत्सार्य्यते
कीदृक् कुङ्कमकेसरत्विषि मुखे कस्तूरिकालेपनम् ।
स्फीतेऽस्मिन् जघने सरोज-वदने किं नीलचोलार्प्पणं
कस्मै साहसिनि त्वमिच्छसि विधेर्व्विन्यासमन्यादृशम् ॥२२॥

अिसतवसनस्रग्संवीता घनागुरुसारवन्-
मृगमदमर्षीस्नाता जाता त्वमेव तमस्विनी ।
अभिसर मुखं दन्तोद्योतं न तन्वि विकासयेः
श्वसितमथवा मुञ्चेश्चञ्चद्द्विरेफघनोद्गमम् ॥२३॥

निशि किमु शशिज्योत्स्नापायं त्रपालुरपेक्षसे
क्षपय न पटं शुभ्रं शुभ्राः स्रजोऽपि किमुज्झसि ।
अभिसर शरज्ज्योत्स्नी-भेदाग्रहाद् वदनं विधु-
र्व्विहसितलवोद्गारास्तारास्तनुस्तव कौमुदी ॥२४॥

भ्रातः कङ्कण किं कदाऽप्यसि घनाश्लेषेषु विश्लेषितो
मातः किङ्किणि किं कृता क्वचिदपि त्वं सौरते दूरतः ।
किम्मञ्जीर बहिः कृतोऽप्यसि रहस्ताताङ्घ्रिपङ्केरुहात्
सङ्केताध्वनि बद्धवैरमिव यन्मौखर्य्यमभ्यस्यथ ॥२५॥

सविलम्बे वनमालिन्यविलोकनविक्लवस्य नयनस्य ।
अयि केलिगेहदेहलि ! केवलमवलम्बनं त्वमसि ॥२६॥

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२१. लि (का). २२. ह (का), मा (रा). २३. श्लोकद्वयं का ग पुस्तकयोर्न्नं स्तः का and ग miss these two verses. सी (मा रा). ञ्चु (मा रा दी), २५. तं (मा रा का), हृ (प), ष (मा रा दी). २६. व (दी). पि (का). का misses ल.

केलीसद्मनि पद्मसुन्दरमुखी मन्दाक्षमन्देक्षितं
सम्प्राप्तेति समीक्ष्य निर्भरतराविर्भूतचेतोभुवा ।
प्रत्युद्गम्य जवादवारितघनाश्लेषालसा प्रेयसा
पर्य्यङ्कोपरि कार्य्यते सुकृतिना पादार्प्पणानुग्रहम् ॥२७॥

लज्जां संवलितामुपेयुषि मयि व्याधूय कम्पच्छलात्
सद्यः स्वेदमिषाद् व्यधायि सुदृशा धैर्याय वार्य्यञ्जलिः ।
भूयो माऽस्तु वियोगवैशसमिति प्रत्यङ्गमालिङ्गने
मद्गात्रग्रथनोचिता विरचिता रोमाङ्कुरश्रेणयः ॥२८॥

तन्व्यास्तल्पमुपेयुषि प्रियतमे सव्रीडया निर्गतं
सख्येति त्रपयाऽपि केलिभवनादेवापयातं बहिः ।
गाढाश्लेषनिपीडनान्निपतितामालोक्य हारावलीं
स्थातुं हन्त भिया क्षणं निविडया नीव्याऽपि न व्यापृतम् ॥२९॥

विश्लेषज्वरवेदनासहनयोः कारुण्य-कीर्णात्मना
क्वापि प्रापितयोः समागमसुखं यूनोर्म्मनोजन्मना ।
नैरन्तर्यनिवेशितात्मविशिखव्याजेन सूचीचयैः
संस्यूते वपुषी परस्परगुणैरेकात्मतामापतुः ॥३०॥*

अविरतविरुतकपोतीमर्म्पितरसमावृणोति घनवलनः ।
नवलतिकामतिकातरतरलितमदिरद्वयीं मुदिरः ॥३१॥

पयोवाहारूढ़ा नटति कदलीकाण्डयुगली
तडित्तत्र न्यञ्चत्तटिनि घटयुग्मं नटयति ।
नमत्यम्भोजन्मन्यमृतमकरन्दौ विनिमयन्
महच्चित्रं चञ्चत्तिमिरपरिवेषो हिमकरः ॥३२॥

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२७. भ (मा दी), सात् (का प ग). २८. म (का), मा is obscure, प्र (का दी). २९. न्व्या त (का), ल (मा रा का दी). ३०. द्वि (का ग), क्वा (प दी) *प ends here. ३१. भु (का), ३२. य (का), न (ग), ति (रा).

पर्याप्ते सुरते विकीर्णचिकुरोद्गीर्णे प्रसूने पुरः
प्रक्षिप्ते कुचकञ्चुके क्वचिदपव्यस्ते च हारे हृदः ।
नैतम्बे रसना-गुणे निपतिते भग्ने च दोष्कङ्कणे
प्रत्येकं निपतन्ति पङ्कजदृशो दैन्यस्पृशो दृष्टयः ॥३३॥

नीरागेऽधरपल्लवे कृतवती ताम्बूलरागार्प्पणं
प्राप्ते निर्गुणताञ्चकार चिकुरे निर्बन्धतो बन्धनम् ।
निर्वेदात् सुरतावसानसुलभान्निर्गन्तुकामं हृदः
कन्दर्प्पं कृपणाऽरुणद्धि निविड़न्यस्ताञ्चलव्याजतः ॥३४॥

नीव्यां संयमनं कचे नियमनं श्रोणीतले चासनं
निश्वासाभ्यसनं मुखे समभवत्प्रत्याहृतिर्भूषणे ।
ध्यानं प्रेमणि धारणा स्तनतटे तन्व्याः समाधिः प्रिये
निर्वेदादिव किं रतान्तसुलभात्सर्वाङ्गयोगोत्सवः ॥३५॥

तन्वी स्मारानलाङ्गारान् निर्वाणप्रायतां गतान् ।
प्रदीपयति किं कान्ते रतिश्रान्तेऽञ्चलानिलैः ॥३६॥

स्मरसमरपरिश्रमप्रसुप्तं मिथुनमुपेतदयः प्रतिप्रतीकम् ।
परिमृशति निशावसानवातः प्रकटितमन्मथपक्षपक्षपातः ॥३७॥

जालान्तरालमालोक्य बालारुणकरारुणम् ।
शयितं दयितं प्रातः कातराक्षी निरीक्षते ॥३८॥

पर्यङ्कात्सहसाऽवतीर्य विहिता नीवी-नवीनस्थितिः
संरुद्धा कबरी कथञ्चन कुचाभोगोऽञ्चलेनावृतः ।
द्वारस्तम्भतले निलीय निभृतं प्रातस्त्रपाकातरं
दूरादुन्नमिताननार्द्धमसकृत्तन्व्या बहिर्वीक्ष्यते ॥३९॥

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३३. स्रस्ते लूनगुणे नितम्बवसने (का ग). ३४. ल (मा रा का). ३५. व्या (मा रा दी), नि (मा रा दी). ३६. त (मा रा दी), ते (का). ३७. म (का). ३८. ल (मा रा). ३९. यः (का).

बलाद्विलासभवनान्नीयमानेव लज्जया ।
धन्यं धीरा परावृत्य प्रातः कातरमीक्षते ॥४०॥

अङ्गाकृष्टिर्व्यथयति नखाङ्केषु वक्षोजकुम्भा-
वास्यं जृम्भा दशनवसने दन्तदष्टन्दुनोति ।
यान्त्याः खेदं व्रजति करजश्रेणिषु श्रोणिभागः
प्रातर्याति प्रगुणतरतां वैशसं नैशमस्याः ॥४१॥

भ्रमान्नामान्यस्या मयि निगदतीन्दीवरदृशः
पतन्मन्यौ तव्ये नयनमपसव्येन वलितम् ।
प्रणीयास्त्रं धौताञ्जनमहह बन्धूचितमदाद्
विपन्नाय प्रेम्णे सपदि तिलतोयाञ्जलिमिव ॥४२॥

धन्याऽहमस्मि यदि नाथ मयाऽपि नाम
तस्या निकामसुभगं सुकृतैरलम्भि ।
कुर्य्यामिनीदृगभिधा विधुरा कथं ते
शान्ति मनागपरथा विरहव्यथायाः ॥४३॥

प्रतिरुद्धेव प्रेम्णा कुपितेन बहिर्व्विकृष्यमाणेव ।
अधिकेलिगेहदेहलि बाला दोलायते कृतिनः ॥४४॥

कुतस्ते देहलीस्तम्भ ! सम्भवस्तपसामयम् ।
कोपना मामनादृत्य यत्त्वां बालाऽवलम्बते ॥४५॥

मानं मानिनि मा विमुञ्च विदुषि ब्रूयाः क एष क्रमो-
यद्रागः श्रुतिगामिनोर्न्नयनयोरेतादृशो दृश्यते ।
किं चान्यत्कुचशम्भुसेविनि चिरं बन्धः कथं कञ्चुके
काञ्ची-संस्थितिभूषिताऽपि लभते नीवी न मुक्ति कुतः ॥४६॥

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४०. का पुस्तकेनास्ति का-misses this verse. ४१. ङ्ग (का), ग-is obscure, नं (का). ४२. श्रय (का ग), पि (मा रा), म्ने (मा ग दी). ४३. स (मा रा दी), तिवारिधुरा (का), श्रा (मा रा). ४४. म्ना (मा रा दी), ने (मा रा दी). ४६, सेवनपरे (का), सन्निहितस्थितापि (ग) सन्निधिसंगतापि (का).

प्रतिषिद्धनखेन्दुसङ्गयोश्चिरमुत्सारितहारगङ्गयोः ।
किमुदेति न शम्भुशोभयोः स्तनयोरप्यनयोरनुग्रहः ॥४७॥

तव गुरुतरापराधादपि राधा गोप कोपना कुत्र ।
नितरामितरासु परं गणिता वनितासु वहति परितापम् ॥४८॥

निखिलं गोकुलभूषण दूषणमतिनिर्भरानुरागस्य ।
त्वयि सरुषं यत् परुषं पल्लवयति बल्लवी वचनम् ॥४९॥

कान्ते यामि क्व देशान्तरमपि शयनान्नेति किं सद्मनोऽपि
क्वैतावन्मात्रमाः किं कथयसि नगरान्न प्रिये निर्वृतोऽपि ।
इत्याकर्ण्योक्तवस्तुक्रमघनघनहृद्वेदना वेद नाहं
काऽहं कुत्रास्मि कोऽयं बत हतसमयोप्यस्मि वा नास्मि वेति ॥५०॥

इति श्री हरिहरसुभाषिते शृङ्गारवर्णनप्रकरणम् ॥९॥

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४७. From here six leaves of ms. रा are missing—Nos. 39 to 44. स (का दी). ४८, वा (का). ४९. का misses these letters. ५०. only मा and दी have this verse. नो (मा).

## नायकनायिकाप्रभेदप्रकरणम् ॥१०॥

नायकनायिकयोरपि भेदा वर्ण्याः पुरो नृपतेः ।
तत्तदुदाहरणेभ्यो लक्षणमवसेयमेतेषाम् ॥१॥

पतिरुपपतिश्च वैश्विक इति त्रयो नायकाः कथिताः ।
एतेषां कथ्यन्ते क्रमादुदाहरणपद्यानि ॥२॥

दातुं जातु पदाङ्गुलीमपि बहिस्तल्पादकल्पार्णवे
तल्पे स्थापयितुं भुजङ्गरचिते नैवोचितेयं प्रिया ।
इत्यालोच्य निरस्तकौस्तुभमधः प्रक्षिप्य हारं हरि-
र्लक्ष्मीं वक्षसि कामकातरतया सन्धारयन् पातु वः ॥३॥

किं दुर्जनान्नहि बिभेषि यदेषि पार्श्वं
मा मेति भीतिपरुषं परिवर्ज्जयन्त्याः ।
सन्त्यक्तसाध्वसभरं परिरभ्य दोर्भ्यां
बिम्बाधरं धयति धन्यतमः प्रियायाः ॥४॥

नीता भवेद् क्वचन केनचिदेव यूना
किं गेह एव रमते तरुणान्तरेण ।
इत्याकुलं द्रविणपाणिरुपेत्य कामी
द्वारान्तिकञ्चकितमञ्चति वारवध्वाः ॥५॥

एतेषामनुकूलो दक्षिणधृष्टौ शठश्चेति ।
भेदचतुष्टयमेषां वदाम्युदाहरणमेकैकम् ॥६॥

नेष्यामि हा कथमरण्यदरीषु सीतां
तामन्तरा क्व पुनरक्षिपुटं क्षिपामि ।
इत्थं वधूं विपिनसार्थचरीं विधातुं
गेहे निधातुमपि रोदिति रामभद्रः ॥७॥

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३. प्त (मा दी). ५. ध्वा (का). ७ रक्ष्यपि निः (मा दी). व (मा), चन्द्रः (का).

मान्या कुण्डिनभूरभूदसुभगा कुत्राथ सात्राजिती
वैषम्यस्य कथाऽपि मे धरणिभृत्कन्यासु नान्यास्वपि ।
इत्थं दित्सति पारिजातकुसुमं सन्देहदोलायिते
भूयः पश्यति नारदस्य वदनं देवे भवेन्मे रतिः ॥८॥

नीत्वाऽन्यत्र निशामुपेत्य सुदृशो वाष्पाम्भसा स्नापिते
वीक्ष्यात्मप्रतिमां कपोलफलके सम्भोगचिह्नाङ्किताम् ।
मूर्द्धालक्तकमानतश्चरणयोश्चुम्बन् बलादाननं
धृष्टः स्वाधरपल्लवाञ्जनमपि प्रच्छादयन् प्रोञ्छति ॥९॥

चुम्बति कपोलपालीमलीकसौभाग्यमधुरमेकस्याः ।
तत्प्रतिबिम्बितमाननमन्यस्याः स्मेरतां नयति ॥१०॥

भेदास्त्वेषां शतशो विमुग्धमध्यप्रगल्भाद्याः ।
प्रायेण तेऽपि कुशलैरुन्नेया नायिकाभेदैः ॥११॥

अथ नायिकाप्रभेदास्तत्र नवोढ़ा नवोढ़विश्रब्धा ।
मध्या तदनु प्रौढ़ा तासामग्रे क्रमादुदाहरणम् ॥१२॥

दृशं दूरात्पत्युः परिहरति किं श्रोष्यति वच-
स्तदासन्नं सद्म त्यजति किमुपायास्यति रहः ।
तदीयन्नामापि श्रुतिपथमुपेतन्न सहते
नवोढ़ा निर्व्यूढ़ामिह विमतिमुन्मुञ्चतु कुतः ॥१३॥

सखीभिरुपनीतया करनिगूढ़नीवीपदं
प्रसुप्तमचिरोढ़या शयनसीम्नि पर्यङ्कमुखम् ।
तदङ्गपरिवर्तनं सुरतरङ्गसंनर्तनं
स्मरप्रणयमन्त्रिणा सुकृतिना परं प्राप्यते ॥१४॥

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८. न्ति (का), म (का). Here ends ms. ग. १०. का omits. मधुर.
१४. ति (मा दी). स (का).

मयि प्रणयचञ्चलं रुचिरमञ्चयत्यञ्चलं
स्खलन्निबिड़नीविकानियमितैकपाण्यम्बुजम् ।
परेण बत पाणिना युगपदेव गण्डाधर-
स्तनावरणलुब्धया व्यवसितं न किं मुग्धया ॥१५॥

सीत्कारः कथमेष भाविनि भवद्दन्तव्रणैरुल्वणै-
र्वक्त्रं दर्शय दर्शयामि कितव प्रौढ़ापराधन्तव ।
इत्युद्वीक्षितुमुन्नमय्य वदनं द्राक्चुम्बतो राधया
गोविन्दस्य कराञ्चलेन चिबुकप्रान्ते प्रहारोऽर्पितः ॥१६॥

आसामथ प्रभेदाः प्रथमामुन्मुच्य कथ्यन्ते ।
धीराऽधीरा मिश्रा क्रमेण कियदप्युदाहरणमासाम् ॥१७॥

साकूतस्मितमेव नाधरतटीसीमानमुल्लङ्घते
किं वाणी हरिणीदृशः सहचरीश्रोत्रात्परत्राञ्चतु ।
केलीमन्दिरमध्यमागतमपि द्राक् प्राप्नुवन्ति प्रियं
प्राक्पुण्येन शिरोऽवगुण्ठनपटप्रान्तार्द्धरुद्धा दृशः ॥१८॥

मधुरिपुरुपयातीत्येवमुक्ते कयाचि-
च्चकितवलितवक्त्राम्भोरुहं राधिकायाः ।
समुदयति समन्तात्कज्जलोन्मज्जदञ्च-
त्कुवलयदलदामश्यामला लोचनश्रीः ॥१९॥

निभृतेक्षितैकताना मयि चिरमासीद्विदूरमासीने ।
प्रतिनेत्रोपनिपाते स्मितमधुरमधोमुखी स्थिता सुमुखी ॥२०॥

आसामपि प्रभेदास्त्रयःस्वकीया च परकीया ।
सामान्या चेत्यासां वदाम्युदाहरणमेकदेशेन ॥२१॥

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१५. तव (मा दी), स्व (का), लुब्धया (का). १८. पु (का). २०. घ (का).
२१. प्रति (मा).

परिरभ्य प्रियं प्रेमप्रसारिपुलकाङ्कुरा ।
निस्साध्वसा सुखं साध्वी निशां नयति नायिका ॥२२॥

सातङ्कवारितनखाङ्कमसोढ़दन्त-
सम्पातमात्महृदयादपि शङ्कमाना ।
येनार्पितेह तिमिरे तरुणान्तराय
तस्मै नमः स्मरणजन्मशरासनाय ॥२३॥

श्रीमन्तं समुपेतमन्तिकमनुप्रेक्ष्यादरादुत्थिता
हस्तन्यस्तधनं प्रवेशितवती बद्धोत्सवं सद्मनि ।
सद्यः स्रस्तशिरोवगुण्ठनपटं प्रव्यक्तवक्षस्तटं
पर्य्यङ्के परिरभ्य नागरजनं वाराङ्गनाऽऽरोहति ॥२४॥

तासामष्टौ भेदाः (१) प्रोषितपतिकाऽथ (२) खण्डिता तद्वत् ।
(३) कलहान्तरिता च (४) तथाऽभिसारिका (५) विप्रलब्धा च ।२५।
(६) उत्कण्ठिता च (७) वासकसज्जा (८) स्वाधीनभर्तृका चेति ।
उच्यन्ते संक्षेपादेताः काश्चित् क्रमादुदाहरणैः ॥२६॥

सन्तप्तं वपुरेतदुज्झितमिव स्पन्देन संलक्ष्यते
विक्षिप्तं भुजमुन्मुमोच वलयश्रेणीयमेणीदृशः ।
तत्याजास्यमपास्तहास्यविरसं वाक् प्रेयसि प्रोषिते
प्रस्थातुं परिरभ्य कण्ठमहह प्राणैः परं स्थीयते ॥२७॥

निःश्वासेन ममाधरादपहृतो रागस्तवाऽन्यस्त्रिया
दीर्णन्तन्नखरैश्च तावकमुरस्त्वच्चेष्टितैर्म्मामकम् ।
शोणं जागरणेन ते मम पुनस्त्वद्वीक्षणेनेक्षणं
सर्वत्राऽस्मि समा, तथापि विषमामाख्याय मां भ्राम्यसि ॥२८॥

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२३. का is obscure. २४. क्षः प (का). २७. स्य (का), विवशं (का), सी (का). २८. स (मा), ष्या (मा दी), द्व (का). दी and मा miss this मा but दी has corrected it.

कोपिन्याः कतिधा व्यधायि न पदप्रान्तानतिः प्रेयसा
कुत्रासीदिह जातु जन्मनि पुनः सद्भावसम्भावना ।
तस्मिन्नेत्रपथादथापसरति प्राप्तानुतापज्वराः
सद्यः साश्रुझराः पतन्त्यनुचरीवक्त्रारविन्दे दृशः ॥२९॥

स्वापश्वासपरम्परां परिजनस्योवाच कर्णद्वयो
नेत्राभ्यामपि दर्शिता गुरुतमस्तोमावली देहली ।
पाणिभ्यां निभृतेन नूपुरमपाचक्रे पदाम्भोजयोः
सङ्केतोद्यमसम्भ्रमे वरतनोरासीन्मनोऽग्रेसरम् ॥३०॥

समुपेता सङ्केतादलुलितसकलप्रसाधना सुमुखी ।
अवचनमेव ब्रूते श्वसितेन सखीषु विप्रलब्धत्वम् ॥३१॥

वनमालिनि सविलम्बे वितर्क्कशतकर्क्कशान्मनसः ।
हतया धीरतया मे चिरसहचर्याऽपि निर्य्यातम् ॥३२॥

मुहुरपि रचयति तल्पं पुनराकल्पं परामृशति ।
अधिकेलिगेहदेहलि-विन्यस्तविलोचना सुतनुः ॥३३॥

परिरम्भणैश्चिरनिरन्तरिताः
पुलकाङ्कुरैः किमपि दन्तुरिताः ।
परिचुम्बनैस्तरलिताश्शतशः
सुखमासते सुकृतिनां सुदृशः ॥३४॥

सप्तैकद्वयभेदास्तासामेवं सुहृद्भिरवसेयाः ।
एभ्यः पुनरवशिष्टान् ब्रूमो भेदान् महद्भिरुपदिष्टान् ॥३५॥

अन्योपभोगकलुषा मानवती प्रेमगर्व्विता मुदिता ।
सौन्दर्य्यगर्व्विता च प्रेमपराधीनमानसाऽनूढ़ा ॥३६॥

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२९. न्ता (का), स्रु (मा का दी). ३२. का-text is mutilated.
३३. बाधयति (का). ३४. नै (मा), ष (मा). ३५. रपि (का).

सङ्गोपितसुरताऽथ क्रियाविदग्धा च वाग्विदग्धा च ।
क्वापि प्रोष्यत्पतिकाऽनुशयाना लक्षिता कुलटा ॥३७॥

स्यादुत्तमा च मध्या तथाऽधमा चेति सप्तदश ।
एता उदाह्रियन्ते भेदास्त्वासां सुहृद्भिरुन्नेया ॥३८॥
अनुशयवत्यैवोक्ता प्रोष्यत्पतिका न भेदतो बहुभिः ।
परदेशादागच्छत्पतिकाऽपि यथा प्रमुदितैव ॥३९॥
सहचरि कियत्प्रेयःप्राप्तौ मुखं न स दर्शितः
परुषमथ वा सन्दष्टौष्ठं न किं समुदीरितः ।
अहृदयबहिर्भावात्सर्व्वं मयैव कृतं त्वया
दनुनयनं किं वा कुर्य्याः स एव गतत्रपः ॥४०॥
सवाष्पव्यालापं प्रसरदनुतापं प्रियतमे
समासन्ने साम्ना बहु सहचरीभिर्व्यवहृतम् ।
सनिश्वासं शून्याहितनयनमस्मेरवदनं
निविष्टाया मानः किमजनि कृशः पङ्कजदृशः ॥४१॥
सहचरि विरम ग्रथनान्मम कथनादस्य हारस्य ।
अस्मिन्नुरसि विनिहिते विरहित इव दूयते दयितः ॥४२॥
कर्णे कान्तागमनवचनश्राविणि स्वर्णभूषां
तस्यादर्शिन्यकृत नयने श्यामिकामञ्जनेन ।
स्थाप्यः कुत्र प्रिय इति परामृश्य हारावृताङ्के
हृत्पर्य्यङ्के पुलकपटली-तूलिकामास्तृणोति ॥४३॥

सरसि न विहरन्ति किं तरुण्यः .
सखि कथमेष ममैव दैवदोषः ।
मुखमिदमवलोक्य चक्रयूना-
मुदयति सायमिवायमार्त्तनादः ॥४४॥

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३७. अत्र सर्वत्र च प्रवत्स्यत्पतिकेत्युचितम्. ४०. सु (का), सु (का), सत्त्वं (का), यै (वी). तदननुनयं (का). ४१. यां (मा). ४२. भू (का). ४४. यै (का), म(का).

हितमभिहितं दीना वाचो वदन् बहु पादयोः
पतति नियतं मानावेशे वशे भवति प्रियः ।
सहचरि समाक्रान्तं प्रेम्णा परन्तु चिरान्मनः
क्व नु बत पुनर्म्मानस्यास्मिन् मनागपि सङ्क्रमः ॥४५॥

आलि कपालिनि जटिले पत्यावत्याग्रहैस्तवालमिति ।
हरगतमिति दुस्सहमपि मुहुरपि मुखरान्निगादयति गौरी ॥४६॥

हंसैः शैवलमञ्जरीति कबरी चञ्चूभिराकर्षिता
वक्त्रे चन्द्रधिया चकार कुपिता चक्री नखैराक्रमम् ।
भृङ्गैः पङ्कजकोरकप्रतिभया वक्षोरुहो विक्षत-
स्तन्मातः करवै पुनर्न सरसीतोयावगाहोद्यमम् ॥४७॥

ग्रामतरुणस्य जाया सायाह्नसमागतेषु पथिकेषु ।
आसन्नविजनवटतटमावासस्थानमुपदिशति ॥४८॥

एकाकिन्या मम गृहमिदं यामिको मामकोऽन्धः
का मे नोदेत्यहह मनसस्तस्करेणात्र भीतिः ।
दैवेनैवं यदि न सुखितः स्याः श्रमेण प्रसुप्तः
पान्थ ब्रूमः किमिह सदृशो नैष नैशो निवासः ॥४९॥

मा रोदीः क्षणमेव रोदिमि कुरु प्रास्थानिकं मङ्गलं
सम्यक् साकमयं प्रयास्यति सखि श्वासानिलः प्रेयसा ।
प्राणाँस्थापय तत्र कः प्रभवतु प्राणेश्वरे प्रस्थिते
चेतः स्तम्भय हन्त दैवहतकं क्वागादिदं वेद कः ॥५०॥

स्वयमेव सद्म तत्रे स्वशिरसि विक्रेतुमम्बया निहिते ।
सोद्वेगमनपराधामपि राधा सहचरीं शपति ॥५१॥

४५. म्ना (मा दी), ४७. दी corrects as "धि". ५०. प्रस्थास्यतो (का), पा (का). ५१. गग. .वाधा (का).

पूर्वस्मादधिकाधिकादरमिदं श्वश्रूषु शुश्रूषणं
भिन्नोऽयं परिचारिकासु विपुलाह्लादप्रसादक्रमः ।
अद्यान्यः प्रतिवेशिनीषु भवनाचारौचितीसम्भ्रम-
स्तत्किं केनचिदेणशावकदृशः प्रेमा समालक्षितः ॥५२॥

नाभूद् भूमिरियं सदैव सकला सङ्केतशय्यामयी
सर्वोऽप्येष बभूव नैव समयः प्रावृट्तमिस्रामयः ।
सृष्टिः प्रोन्मदपुम्मयी न विदधे दुश्चेतसा वेधसा
मातस्तात कथं घटेत कुलटेत्यस्मादृशीनार्य्यँशः ॥५३॥

कोपः समुत्पन्नविनष्ट एव
स्वान्तं प्रियप्रेमनिविष्टमेव ।
त्रासस्तदस्मेरनिमेष एव
क्रमः कुलीनस्त्रिय एष एव ॥५४॥

एकतः प्रणयपीड़नं मुधा
मानधारणरसादरोऽन्यतः ।
रक्षती द्वयमिदं मनस्विनी
निर्वृणोतु कथमत्र जन्मनि ॥५५॥

प्रकल्प्यापि प्रेयःस्खलितमनिशं मानविधुरा-
तरामास्ते वामा दिवसहिमधामायितमुखी ।
चिरं पादप्रान्ते निपततु परं प्राणदयितो
हृतोत्साहं साहङ्कृति-कुपितमुन्मुञ्चतु कुतः ॥५६॥

इति श्री हरिहरसुभाषिते नायकनायिकाप्रभेदप्रकरणम् ॥१०॥

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५२. दः (का). ५३. मा (मा दी). ५४. अपाणिनीयोयं प्रयोगः "स्त्रियाः" इत्युचितम्. ५५. सु (दी)?. ५६. कुतुकः (मा).

## प्रकीर्णकप्रकरणम् ॥११॥

सभ्यानामनुरागं समीहमानः प्रसङ्गपतितानि ।
पद्यानि पठेन्नानाविधानि विबुधादिविषयाणि ॥१॥

सामगीतमपनीतशोचनं धाम तामरसलोचनम्भजे ।
मूर्ध्नि यच्चरणवारि धारयन् धूर्ज्जटिर्न्नटति पर्य्यटन्मुहुः ॥२॥

लम्बालकं तदालम्बे जम्बालकलुषं मुखम् ।
दृष्टं व्यादाय विस्पष्टं मात्रा यत्राखिलं जगत् ॥३॥

वृन्दारण्यविभूतिभूतलजुषां देवद्विषामायुषां
शेषं शेषशिरश्चिरायितधराभारावताराजिरम् ।
नन्दानन्दलतालवालमनिशोन्मादं यशोदामुदा-
माभीरीनयनाञ्जनं किमपि तत् कैशोरमैशं नुमः ॥४॥

कुत्रासीस्त्वमिति यशोदया सरोषं
संरुद्धे तनयधियाऽन्तरङ्ग एव ।
कालिन्दीपयसि पलायितस्य विष्णो-
रुत्तालं हसितमलङ्करोतु चेतः ॥५॥

त्वं चिरोपचितरोषलक्षणं किं करोषि यमकिङ्करेक्षणम् ।
नन्दमन्दिरविसारिवारिदश्यामलं मदवलम्बनं महः ॥६॥

स्वं सम्भाव्य यदङ्घ्रिवारिसरिदस्पर्शेन शोच्यं शिरः
सम्भोगप्रतिकूलमप्यचलभूरद्धं स्मरारेरभूत् ।
निर्म्माल्यप्रणयावशेन मनसा यस्याङ्गतो निर्गतं
चक्रे मन्दिरमम्बुजन्म जगतां धाता स पाताऽस्तु वः ॥७॥

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१. नि (मा रा दी). ४. पु (का) द्यु (मा रा). ५. त (मा रा दी). ७, वः (का), घं (का), का-text is mutilated.

स्वर्णदीतटवलज्जटाटवी-विस्फुटेन्दुकलिकैकपुष्पकम् ।
अङ्गसानुविलसद्भुजङ्गमं जङ्गमं स्फटिकभूभृतं भजे ॥८॥
पीयतामुदधिमन्थनोद्धृतं सादरैस्तदमरैःकिलामृतम् ।
कालकूटकवलस्य काटवं सोढुमीश्वरमृते न पाटवम् ॥९॥
सम्बिभर्तु भुजगेश्वरं गले भस्म लिम्पतु कलेवरे हरः ।
बम्भ्रमीतु वृषभेण कः परः पार्व्वतीप्रणयसुन्दरः सुरः ॥१०॥

प्रभवत भुवनानां निग्रहेऽनुग्रहे वा
ननु कलयत देवा नानुकारं हरस्य ।
निवसति शशिलेखा किं किरीटे परेषा-
महह वहति कस्य स्वर्धुनी मूर्धनीयम् ॥११॥

धौताः स्वर्धुनि मूर्द्धजास्तव जलैर्जाता जटाजूटतां
स्नातं वारिणि भस्मधूसरमभूदङ्गं क एष क्रमः ।
किञ्चान्यत्परिमार्ज्जनेन पयसो भालेऽनलेनोत्थितं
निष्पीतेऽम्बुनि कण्ठ एव गरलज्वालाकुलः क्लाम्यति ॥१२॥
यस्य यस्य तव जातु शीकरः स्वस्तरङ्गिणिशिरोऽधिरोहति ।
तेन तेन चरणोदकीकृता मोदमञ्चसि क एष विभ्रमः ॥१३॥
स्पर्द्धामर्द्धाङ्गिन्याः काऽन्या कर्त्री गिरीन्द्रनन्दिन्याः ।
सा तदपि जह्नुकन्या मूर्द्धन्या धूर्ज्जटेर्ज्जयति ॥ १४ ॥

त्रिजगति नगरीणां रीतिराजानकीयं
भवति नृपतिरेकः सन्तु पौराः सहस्रम् ।
इह पुरहरपुर्य्यामस्तमर्य्यादतेयं
दिवसमपि निवासी यः स काशीनरेशः ॥ १५ ॥

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८. का misses this verse. १०. भ्र (दी). ११. तु (का), भ (रा); तु(का), वो (का), रहस्य (मा रा). १२. ता (का). मा and रा miss न. १३. त (का), नि (मा रा दी). १४. Sixteenth verse in का, coming after अहो महीयसां etc.

शैलाः सन्तु शतं सुमेरुहिमभृन्मैनाकविन्ध्यादयः
किन्त्वेषां महिमावधारणविधौ गोवर्द्धनो वर्द्धते ।
सप्ताहानि मुरारिपाणिकमलक्रोड़ोपरि क्रीड़ता
येन क्ष्माधरलक्षपक्षदलनः शक्रोऽप्यनुक्रोशितः ॥ १६ ॥

अहो महीयसां पुंसामुपर्युपरि पौरुषम् ।
रामेणाजगवं शम्भोर्भग्नमम्भोजनालवत् ॥ १७ ॥

तुल्यं गाधिसुतेन वन्दितमथोपात्तं सहैतद्गिरा
गाढ़े किञ्च गुणे समं स्वजनुषा सद्यः समायोजितम् ।
वैदेहीहृदयेन दाशरथिना द्राक् साकमाकर्षितं
भग्नं भूमिभुजां भुजार्गलमदैस्सार्द्धं स्मरारेर्द्धनुः ॥ १८ ॥

वत्से वेत्सि कुलं त्वमेव कलयेः शुश्रूषणं लक्ष्मणे
जानात्याचरितं विपत्तिविधुरे पत्यावपि त्वादृशी ।
विन्ध्यारण्यचरीदरीषु शवरीसख्यं विदध्या इति
ध्यातं वक्तुममज्जि लोचनपयःकुल्यासु कौशल्यया ॥ १९ ॥

यदेतन्मे चेतः कनकहरिणेनाहृतमभू—
न्मम त्रासाक्रन्द्रे त्वमपि बत सन्देहमकरोः ।
हृता सीता दैन्यान्यकृत नियतं हारिणि खले
कुले कुत्सा वत्साजनि चिरमियं चण्डमहसः ॥ २० ॥

वत्सैतत्सैकतमिह शिला शीतला सैव सैषा
वीरुल्लेखा विरुतमपि तत् पाव-पारावतानाम् ।
गोदा मोदानजनयदियं यैरमून्येव सद्यः
सीताशून्ये विचरति मयि प्राणहाराः प्रहाराः ॥ २१ ॥

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१६. क्य (का). १८. तुं (का), सु (का), कु (का). १९. किलये (का), तुं (दी), चिराय(का दी) and added in मा as a variant—इति वा पाठः, मु (का), तुं (का), २१. का misses these two verses. वि(मा रा)पाव or प्रार?.

त्वं तादृशी मम दृशीव निपात्य पांशु—
मुष्णांशुवंशवनिताऽपहृता परेण ।
अद्यापि चेत्तदुचितं न किमप्यतानी—
ज्जानीहि जानकि न जीवति रामचन्द्रः ॥ २२ ॥

वाणान् वारिकणान् किरन्नवतडित्सञ्जातसिञ्जागुणं
वार्म्मुक् कार्म्मुकमेतदैन्द्रमधुना सन्धायं किं धावसि ।
किं सम्पाद्य कदम्बकुड्मलकुलैर्द्दावानलैर्द्दुर्दिनं
वैदेहीविरहेऽपि जीवितभृतो रामस्य किं दुस्सहम् ॥ २३ ॥

हा धिक्! कां दयिते दशां परवशा केकाभिरेकाकिनी
व्योमव्यापिनि कोपिनि प्रमुदिते पाथोधरे प्राप्स्यसि ।
मिथ्या वेत्थमशङ्कि जीवितमसि त्वं रामभद्रस्य मे
देवि स्याः सहनक्षमा न विपदः कस्याः क्षमानन्दिनि ॥२४॥

स्नपय धरणीं धारासारैः प्रमोदय वर्हिणः
कुरु कुसुमितान्नीपानापो निपायय चातकान् ।
न खलु तडिता दत्तालोकां तनुद्युतिविद्विषा
ननु जनकजां गर्ज्जैर्ज्जातु त्वमम्बुद तर्ज्जयेः ॥२५॥

*अत्यन्तव्यवधानलब्धजनुषो जात्यापि भिन्नक्रमाः
सान्निध्यं विधिना कुतूहलवता कुत्रापि सम्प्रापिताः ।
गच्छन्त्यामरणं गुणव्यतिकृता भेदं न भूमीरुह-
स्ते काष्ठादपि निष्ठुरा गुणगणैर्य्ये नैकतां प्रापिताः ॥२६॥

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२३. का-text mutilated, दृम (दी). २४. हे हे का (का), सी (रा), न्याः (दी)? स्या (मा रा), नी (मा दी). २५. का misses this verse, द्यु (मा रा दी), २६. *दी remarks अथान्योक्तिः, न्त्या म (का), णं (दी), म (का).

गुणगौरवमेव गाहमानाः कृतिनः किं कलयन्ति दूषणानि ।
न जहाति विहारिनक्रचक्रं बत रत्नाकरवारि दानवारिः ॥२७॥

सौजन्यधन्यजनुषः पुरुषाः परेषां
दोषानपास्य गुणमेव गवेषयन्ति ।
त्यक्त्वा भुजङ्गमविषाणि पटीरकोषा-
त्सौरभ्यमेव पवनाः परिशीलयन्ति ॥२८॥

विप्रियमप्याकर्ण्य ब्रूते प्रियमेव सर्वतः सुजनः ।
क्षारं पिवति पयोधेर्वर्षत्यम्भोधरो मधुरमम्भः ॥२९॥

उत्कर्षवान्निजगुणो यथा यथा याति कर्ण्णमन्यस्य ।
धनुरिव सुवंशजन्मा तथा तथा सज्जनो नमति ॥३०॥

म्लायसि परनिःश्वसितैः स्वच्छतया कं निवेशयसि नान्तः ।
अयसा त्वन्निर्माता मुकुर ! विधाताऽप्ययोमयो भवति ॥३१॥

समेत्योपासितो याभिः क्षीणः क्षीणोऽधिकाधिकम् ।
पूर्णः पूर्णः क्षपाकृत्तास्तारा नारादपीहते ॥३२॥

अकलङ्कान्तिके कान्तिकेति काऽलङ्कलङ्किनः ।
अरुणे तरुणे मस्या धावं कामयते शशी ॥३३॥

आसीत्कल्पमुदन्वदम्बुनि चिरम्भेजे च भालानलं
भर्ग्यस्य प्रतिमासकर्महुतभुक्कुण्डेप्यहौषीद्वपुः ।
तीव्रैरेव तपोभिरिन्दुरकरोदित्थं जनुर्य्यापनं
किं कुर्य्याद्विधुरो न वाञ्छति विधिस्तल्लाञ्छनप्रोञ्छनम् ॥३४॥

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२७. गणयन्ति (का), वारि (दी). २८. का and रा both miss this verse, दी also misses this. ३१. नि (मा रा दी), हु (का). ३२. का misses these two verses. ३३. . . .कान्तिःकति कालङ्क. . (दी), य (दी), वकां (मा रा) दी illegible. ३४, म्बु (का). हो (का), र्जा (का).

क्षीणः क्षीणः क्षपयसि निशाः पूर्णतायां पुनस्ते
राहोरास्ते भयमयमपि स्वान्तशल्यं कलङ्कः ।
एतास्वापत्स्वपि हिमरुचे त्वां विनोल्लासलोलं
कोऽलङ्कुर्यात्सपदि सकलं भूतलं भाभिराभिः ॥३५॥

राहोः पार्वणचर्वणे कतिपये ग्रासाः किलैताः कला
देवानां पिवतामिमे च कतमे पीयूषगण्डूषकाः ।
भानौ लोप्तरि दीप्तिमत्कियदिदं बिम्बं सुधांशोरसौ
धत्ते शीतलशीलतैव जगदुत्साहाय साहायकम् ॥३६॥

अपि दोर्भ्यां परिरब्धा बद्धाऽपि गुणैरनेकधा निपुणैः ।
निर्गच्छति क्षणादिव जलधिजलोत्पत्तिपिच्छिला लक्ष्मीः ॥३७॥

कस्य करान्नस्खलिता नीरनिधिक्लेदपिच्छिला लक्ष्मीः ।
भृगुचरणधूलिपरुषे हृदि परिबद्धा हरेः स्थिरेयमभूत् ॥३८॥

धत्ते वक्षसि कौस्तुभोपलमयं मत्वा श्रियः सोदरं
तन्नाभीगृहमाकलय्य मकरावासं मनाङ्नोज्झति ।
तन्नामप्रणयान्न लुम्पति हरिः श्रीवत्समङ्कं स्थितं
किं केन क्रियतां स एव यदभूदेवंदशः स्त्रीवशः ॥३९॥

अपारे पाथोधौ किमिति सतिमिग्राहगहने
निलीय श्रीनाथः स्वपिति भुजगे शङ्कित इव ।
किमेतावद्भिर्वा भवतु किल सर्वातिशयितः
श्रिया संश्लिष्टाङ्को व्यपगतभयं को निवसतु ॥४०॥

लक्ष्मीजनयितुर्ज्जाताः कियन्तो जलजन्तवः ।
सुत्रामप्रार्थनापात्रं सोदरोऽस्याः सुरद्रुमः ॥४१॥

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३५. प (मा रा). ३६. का misses this verse, ३७. बद्धा (मा दी) त्पातिपिच्छिला or त्पातपिश्छिला (का), मा and रा have only one त in त्ति. ३८. वि (का), रब्धा (मा का दी). ३९. न्तिं (रा), कृ. (रा), श (मा दी). ४०. हिं (मा), प्रि (का). ४१. स्वत्रास (का).

येषामेकतरेण केनचिदपि प्राप्तेन पर्युत्सुको
मर्यादामवसाद्य माद्यति जनः क्षोणीमपि क्षोभयन् ।
वीचीभिर्व्विलुठन्ति तानि परितो रत्नानि वारां निधे-
र्न्नायं प्राक्प्रकृतिं जहाति महतां वित्तैर्विकारः कुतः ॥४२॥

एकोऽम्बुधिर्ज्जगति जीवति येन तानि
तावन्ति हन्त सलिलानि समुच्चितानि ।
येभ्यः कथञ्चिदपि किञ्चिदमी पयोदाः
पीत्वा चिराय धरणीमपि तर्प्पयन्ति ॥४३॥

शैला निलीना निभृतं यदन्तः शैवालबालाङ्कुरकोटरेषु ।
स एव पाथोधिरगस्त्यहस्तरेखाविशेषान्तर एव तस्थौ ॥४४॥

देवैर्य्यद्यपि तक्रमद्विमथितः केदारवद् वानरै-
र्बद्धः सिद्धवदञ्जनात्मजनुषा कुल्यावदुल्लङ्घितः ।
किञ्चासीच्चुलुकेऽम्बुविन्दुवदयं द्राक्कुम्भयोनेर्मुने-
र्नापारोयमिति प्रथा जलनिधेरासीत्तथापि श्लथा ॥४५॥

धिग्धिग्विधेर्विलसितानि कदर्य्यमेव
यत्केवलं धनमनुक्षणमावृणोति ।
एको हि वारिधिरपेयपयोमयोऽय-
मस्यान्तरेव सरितः परिपूरयन्ति ॥४६॥

पद्मपालिषु मनाक् कुहेल्किके
हेलिकेलि-परिपन्थिनी भव ।
मुञ्च शीकरभरेण वारि वा
वारिवाहपदवी दवीयसी ॥४७॥

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४२. चि (मा). ४३. यावन्त (मा), यावन्ति (दी). ४४. त (मा रा), षा (मा रा). ४५. व (का दी), दी corrects as त्त. ४७ .नि (मा रा)?. सि (मा).

यावद् वियोगविधुरां मधुरादरेण
भानुर्व्विनोदयति पङ्कजिनीं करेण ।
दुर्दैव-दुर्विलसितोन्नमितेन ताव-
दाक्रान्तमम्बरमनेन दुरम्बुदेन ॥४८॥

त्वां दर्शयन्त्युदरमम्बुधिशुक्तयोऽन्त-
रासामवाकिर पयोधर- वारिबिन्दून् ।
स्वातीमतीत्य पुनरेष्यति मौक्तिकाना-
माधानसाधनमयं सुचिरेण कालः ॥४९॥

कैः क्लान्तैस्तरुवीरुदादिभिरदःप्रत्याशया न स्थितं
केषां वा न पुनः प्ररोहमकरोदम्भोभिरम्भोधरः ।
एतैरत्र कथं मनोरथमहाभारोऽयमारोपितः
कस्मादेष समादधे किमथवा सम्भाव्यते नोन्नते ॥५०॥

किं शालशाल्मलिधरादिषु वारि दत्से
तत्सेचनादतिघनादपि कुत्र कीर्तिः ।
निर्व्वापयन् यदि न धावसि दावदाह-
मस्याम्बुवाह-कुलनन्दन चन्दनस्य ॥५१॥

ऊषरे सरिति शाल्मलीवने दावपावकचितेऽपि चन्दने ।
तुल्यमर्प्पयति वारि वारिदे कीर्तिरस्तु गुणगौरवैर्गतम् ॥५२॥

धारासारेषु धाराधर तव तरवो नूतनोत्पन्नपर्णाः
पूर्णा नद्योऽपि सद्यो दिशि दिशि निखिलोल्लासभूवासभूमिः ।
भूयो भूयोऽपि काकुं कलयति विवृतत्रोटिरुद्ग्रीवकायं
नायं प्राप्नोति पाथोलवमकरुणता चातके तात केयम् ॥५३॥

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४८. का misses this verse. ४९. Both मा and रा have मवाकिम. रा has added र before second म without omitting it but मा stands uncorrected, वारिदानां (का). ५० नास्थितं (मा दी) रा corrects न, वं (का रा). ५१ का misses this verse. ५३. इ (का), र्णाः (दी), रा (मा), त्रोटिश्चञ्चुरिति दी, वि (का दी) मपकरुणा (का).

नीरनिधेरपि नीचान्नाचामति चातकः प्रचुरमम्भः ।
अपि शीकरमुत्कन्धरमुन्नतमम्भोदमर्थयति ॥५४॥

मा धाव तात चातक वारिमुचान्तारतम्येन ।
सम्मिलितजलदकोटिस्त्रोटिपुटीपूरमेव तोयन्ते ॥५५॥

प्राप्य प्रावृषमखिलस्तवाधिकारः परोपकारस्य ।
परिहर पयोद चातक-याचन-वैमुख्य-पातक-प्रणयम् ॥५६॥

समारूढः शाखामपि कपितुराषाडुपरिचे-
त्कुचेष्टा-हृष्टान्तःकरणमनुवेलं विहरति ।
अधस्तादप्यास्तामुपलशकलाधिष्ठितमहो
महो नेशानीयं समुपहसनीयं सुमनसाम् ॥५७॥

मणिरवनिभून्मस्तन्यस्तो जगन्ति जिगाय यः
शवरपरिषन्मध्ये धातः कुतस्तमपातयः ।
ग्रथनविधये यन्न स्विन्नोऽप्यभिद्यत कण्टकै-
स्तदिह यदयं गुञ्जापुञ्जैर्ज्जितः परिवर्ज्जितः ॥५८॥

अनुरूपमिदं कूप छद्मच्छन्नस्य किन्न ते ।
सन्मार्गविभ्रमान्मार्ग-पातोऽयं यन्निपातितः ॥५९॥

आलापं कलकण्ठिका न कुरुते कीरा न धीरस्वरं
व्याहारं कलयन्ति कोमलगिरः कूजन्ति नो बर्हिणः ।
लिम्बाडम्बरदुर्दिने बत वने दूरे द्विरेफध्वनिः
काकाः केवलमेव काङ्क्रुतिकृतः कुर्वन्ति कर्णज्वरम् ॥६०॥

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५४. रा misses both चा and म, सी (का), र्पं (का). ५५. पु (रा). ५६. प्या (मा and रा) corrected प्य in रा. ५७. का misses this verse, दृ (दी), स्था (मा), त्न ? (रा). ५८. का misses this verse also, तुः कु (रा). ५९. मार्गःपातो (मा का दी), य (दी). ६०. का gives शम्पा as an alternative reading, काः (दी).

मलिनस्यागुरोरेष नामरूपसमः क्रमः ।
तथोपलालितो नायं सुखाय ज्वालितो यथा॥६१॥

लोचनं रचय चञ्चलतारं
चारुयाञ्चलमुदञ्चितहारम् ।
लास्यमन्यदिह पामरि किञ्चि-
न्नागरी हरति येन जगन्ति ॥६२॥

अविभ्रमालोकनदुर्भगाणि प्रव्यक्तवक्तूस्तनमण्डलानि ।
अङ्गानि रे पामर कामिनीनामपुण्यतारुण्य किमाश्रितानि ॥६३॥

कति सन्ति नोन्नतिभृतस्तरव-
स्तदपि त्वमेव गुरुकीर्तिवरः ।
निविड़ादरं नवमरन्दहरः
सहकार कारणमिह भ्रमरः ॥६४॥

सुखमास पङ्कजनिवासपरः
सरसीषु विभ्रमरसी भ्रमरः ।
समुपैति काननपथाप्यवशः
स हि केसर त्वदनुरागरसः ॥६५॥

यदभञ्जि पङ्कजमखण्डि दलं
न ततोऽवसीदति सरोजवनी ।
यदकारि कन्दकवलः करिणा
परिणामतस्तदिह दुर्विषहम् ॥६६॥

पीत्वा मधूनि मधुपाः क्रोड़े क्रीड़न्तु कमलिन्याः ।
प्राणेशो रविरन्तर्विकसति यस्यावलोकनादस्याः ॥६७॥

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६१. मक्रमः (का), ते(का). ६२. का text mutilated. ६३. नि (मा रा दी) नागरीनां(दी). ६४. ता(का),निविलापरं(मा and रा)नविलादरं (का), क (दी). ६५. आस is un-Paninian अपाणिनीयम्. धीः(का), रा corrects as यदुपैति। समासान्तविधिरत्रोल्लङ्घितः। ६६. पथान्त (दी). ६७. श(मा रा दी).

एतावन्तं समयमनयः केसरोत्सङ्गरङ्गी
हृद्भृङ्गीनां सततमहरस्त्वं सरःसञ्चरेषु ।
दैवादस्मिन् मधुप निपतन् कानने केतकीना-
मेतां दीनामनुभव दशां कीलितः कण्टकेषु ॥६८॥

स्वच्छन्दं सरसीषु सौरभमयं माध्वीकमास्वादयन्
कल्लोलावलिदोलितेषु कमलक्रोडेषु विक्रीड़सि ।
धिग् धूलीं कवलीकरिष्यसि तले सूचीचयानामरे !
गूढः स्थास्यसि मूढ़ यास्यसि यदि त्वं केतकीकाननम् ॥६९॥

धूलीभरो दृगवरोधमहान्धकारः
पत्राणि किञ्च करपत्रसहोदराणि ।
एतन्न चेत् परिमल त्वमलङ्करोषि
स्यात्केन केतकतरोरितरोपयोगः ॥७०॥

जातिख्यातिभृतां हिताय जगतः स्वल्पाऽपि सम्पत्सतां
भूयस्योऽपि जनस्य नोपकृतये नीचाश्रयिण्यः श्रियः ।
आमोदाय चिराय चन्दनतरोः क्षोदोऽपि चूर्णीकृतः
सर्वेषामफलः फलाचितमहाशाखोऽपि शाखोटकः ॥७१॥

त्वमप्यस्तव्यस्तो यदि भवसि जम्बालयमित-
स्तृणस्तम्बे स्तम्बेरम किमवलम्बेन लभसे ।
विमुञ्च द्राक्चिन्ताभरमथ समन्तान्मदझर-
प्रपातैर्निःपङ्कं किमिति सरिदङ्कं न कुरुषे ॥७२॥

बलं विशालं विपुलं वपुर्वा गर्वाद्वहन्तो विहरन्तु वन्याः ।
किं केसरी स्वं नखरं निधत्ते मत्तेभकुम्भान्तरमन्तरेण ॥७३॥

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६८. ल (का), दृग् भ (का), पम (का), ण्ठ (मा रा). ६९, धिग्धूली (का) दिग्धूली (मा रा) दी has दिग्धूली corrected as दृग्धूली, ति (दी), ले (मा रा का दी), नि (दी), ढस्स्था (रा), ढस्था (मा दी). ७०. त्त्रा (का), त्त्र (का) प (रा). ७१. ल्पो (मा) रा corrects as ल्पा, ण्य (मा रा). ७२. निःशङ्कं (का).

वारितवान्मदकरिणां नखरेण खरेण बृंहितं सिंहः ।
कुपितोऽपि तरलफेरवकण्ठरवं केन वारयतु ॥७४॥

आन्दोलयन् गिरिनिकुञ्जकरञ्जराजी-
र्न्नाजीगणः कलभ कञ्चन पौरुषेण ।
ईषत्समुन्मिषितलोचनकोण एव
कण्ठीरवे किमिति जीवितमुज्जहासि ॥७५॥

रे दन्तावलशाव तावकमिदं कुत्रोर्ज्जितं गर्ज्जितं
कीदृग्वा गिरिकन्दरासु नितरां शुण्डारविस्फारणम् ।
भूयाद्वा किमिहाटवीविटपिनां शाखामुखामोटनं
स्याच्चेदेष विशेषतस्त्वयि घृणाकुण्ठो न कण्ठीरवः ॥७६॥

येषु प्राक्प्रकृतेषु निस्सरदसृग्धारानुसारापत-
न्मुक्ताजालनिरन्तरालमभवत्कान्तारभूमीतलम् ।
पारीन्द्रस्य खरास्त एव नखराः स्यात्कुत्र तत्पौरुषं
शून्या एव यदुद्भटैः करटिभिर्भूभृत्तटीभूमयः ॥७७॥

करिमदपरिमलवाही वहति बहिर्गिरिसरित्समीर इति ।
मृदुगर्भान्तर्भावं न जहाति गुहागृहस्य हरिगृहिणी ॥७८॥

इति श्रीहरिहरसुभाषिते प्रकीर्णकप्रकरणम् ॥११॥

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७४. तव न (का). ७५. द्भ (रा) खि (रा), लि (का), ल्लसित (दी) ज्जि (का). ७६. दा (मा रा), but corrected as द in रा. त (का). आशीर्लिङोऽनौचिती. सु (दी). ७७. [ पात (का) ]. ७८. का misses this verse. इव (दी).

## परमार्थप्रकरणम् ॥१२॥

सुभाषितैराहृतेभ्यो हृदयेभ्यो महीभृताम् ।
समाप्नुवन्ति सुधियः स्वयमेव समीहितम् ॥१॥
सुभाषितेन विद्वांसः शूराः सङ्ग्रामकर्मणा ।
नीत्याऽमात्याः प्रजा वित्तैराहरन्ति महीभुजम् ॥२॥
विद्वान् "विदाय" मादाय प्रेमभाजो महीभुजः ।
दर्शयित्वा फलङ्किञ्चिदनुज्ञातो निवर्त्तते ॥३॥
चिरं विलम्बो विदुषां विदेशेषु विगीयते ।
स्वल्पमप्यल्पकालेन तस्मादभ्याहृतं हितम् ॥४॥
तवौचित्यान्महत्त्वस्य माऽस्तु निन्द्यो मनोरथः ।
नोन्माद्य खेदयात्मानमप्यलीकमनोरथैः ॥५॥
नेष्यामि लक्ष्मेवेति प्रतिज्ञाय भ्रमन् भुवम् ।
प्रपेदे पुनरावृत्तिं न महादेवठक्कुरः ॥६॥
देशान्तरे वयो नीतं गतं लोकान्तरेऽथवा ।
विभावयन्तु विद्वांसो बन्धूनां किं विशिष्यते ॥७॥
एकतोऽपरितोषश्चेदन्यमन्यं महीभुजम् ।
निदाघपान्थवच्छायामन्यामन्यामुपाश्रयेत् ॥८॥
राजानमन्यमन्यं यत् संश्रयन्ते मनीषिणः ।
राज्ञामेव यशो-मोक्षो नैष दोषो मनीषिणाम् ॥९॥
द्रष्टव्याः कष्टगम्येऽपि नगरे नगरे नृपाः ।
प्रापकादृष्टसंसृष्टः कश्चित्स्यादेव कस्यचित् ॥१०॥
चिरं विनिर्गमो बन्धुवर्गमोदापनोदनः ।
तस्मादपूर्णकामोऽपि समेत्य प्रवसेत्पुनः ॥११॥

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३. प (का). ४. न्या (का). ५. त्वौ (ढी). न्यो (दी). न्यूनो (का), षे (मा रा). ७. पि (का), ८. ष (मा दी).

धात्रा वक्रेण धनुषा गुणोत्कर्षेण मार्गणाः ।
अपि लब्धेषु लक्षेषु प्रक्षिप्यन्ते पुनः पुनः ॥१२॥

अर्थानाहरतोऽनर्थाः समायान्ति प्रमादिनः ।
अप्रमत्तस्ततो मार्गे नित्यमेवास्तु वित्तवान् ॥१३॥

हरिनाथो मनाक्पाथोमज्जनादर्ज्जितं चिरात् ।
पथि प्रकटचौरेण हा धिक् ! धनमहारयत् ॥१४॥

मारयन्ति नराः क्रूरा दूरादाहरतःश्रियम् ।
वाटपाटच्चरैर्न्नाशन्नीतःशङ्करठक्कुरः ॥१५॥

अर्थस्योपार्ज्जनं कष्टं कष्टमस्य गृहागमः ।
तस्यागतस्य बन्धुभ्यो विनियोगः सुखावहः ॥१६॥

अर्थस्यानर्थपूर्णस्य कोऽवसीदतु संग्रहे ।
तत्सन्तुष्टैर्न्नचेदिष्टैर्दृष्टैः स्यान्नयनोत्सवः ॥१७॥

तानि वित्तानि किं येषां विनियोगो न बन्धुषु ।
निन्द्या विद्याऽपि सा यस्यां विनोदः स्यान्न संसदि ॥१८॥

शरीरभरणेनैव पर्याप्नोति न पौरुषम् ।
परोपयोगशून्यस्य वैशाल्यं शाल्मलेरलम् ॥१९॥

पुण्यरत्नभृतः पाणिः प्रार्थकेन प्रसार्यते ।
धन्यस्तदङ्कमायाति माद्यन्मुकुलितः करः ॥२०॥

निन्दास्वार्याः कदर्याणामलं वाचां विलम्बनैः ।
यैर्य्याचितैर्म्मिषान्म्लानैःकालिमाऽऽस्ये स्वयं धृतः ॥२१॥

याच्ययाचकयोस्तत्त्वे शिलोद्गाढे किलोरसी ।
अन्योन्यं मुखमालिन्यमीक्षतोर्य्यो न दीर्य्यतः ॥२२॥

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१३. र्गो (का). १४. णा (का), चो (का). १५. प्रि (का). १७. ष्टे (का). २०. धा (का). २१. म्ला (मा रा दी), नै (का). २२. का misses the verse ईक्षतोरित्यपाणिनीयम्, पश्यतोरित्युचितम्.

अर्थिनो जठरज्वालादग्धा वाक्कञ्चिदञ्चति ।
ताञ्चाशमयतो वित्तं किन्निमित्तं न विद्महे ॥२३॥

वर्तुलैरप्यलं वित्तैयत्तैर्न्नोपार्जितं यशः ।
लक्षैर्न्नवभिरप्यासीत्काशीमिश्रोऽप्यनामकः ॥२४॥

विद्यामध्यापनैर्द्दानैर्व्वित्तं नित्यमलङ्कुरु ।
पुरा कीर्त्तिर्व्वेङ्कटेशादीनाविवेशाऽमुनाऽध्वना ॥२५॥

सर्वस्याप्यविशिष्टन्तद्धनं यन्नोपयुज्यते ।
चौरादिभीत्या धनिनान्निशौन्निद्यं विशिष्यते ॥२६॥

धने किमिति कार्क्कश्यन्निधने यद्विमुञ्चति ।
यन्न मुञ्चति पर्यन्ते तदर्ज्जय धनैर्य्यशः ॥२७॥

भ्रातरापूर्य्यसे वित्तैर्द्दीयतां दीयतामिदम् ।
जलेनानपनीतेन पूरिता नौर्न्निमज्जति ॥२८॥

धारणेनालमेतस्य विपरीतमिदन्धनम् ।
धृतन्न प्राप्यते भूयस्त्यक्तं भूयोऽप्यवाप्यते ॥२९॥

दशान्तरवशान्निशादिवसयोरिवास्त्येव चे-
द्विसंघटनतो मिथो भिदुरता विपत्सम्पदोः ।
अतस्तव तदागम-व्यपगम-त्रसच्चेतसो-
ऽप्यदो जगति जीवितादपि न हीयतां सद्यशः ॥३०॥

विनोदः साधुभिः सार्द्धम्प्रतिपादनमर्थिषु ।
विद्याश्रियोर्द्वयोरेतच्चिरोपार्जितयोः फलम् ॥३१॥

विद्याविनोदैर्व्विदुषां वरीयान् वयसो व्ययः ।
श्रेयस्यो दानभोगाभ्यां श्रियो निःशेषिता अपि ॥३२॥

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२३. तां च स (का). २७. र्य्यं (रा). ३०. का and दी miss this verse
३२. सो (मा रा दी).

विनयेन वदान्यत्वं मदास्पर्शेन पौरुषम् ।
पूर्वेण तपसा पुंसां द्वाभ्यां द्वयमलङ्कृतम् ॥३३॥

नम्रीभूया भृशं भ्रातर्य्यद्यस्ति* फलगौरवम् ।
चेदनम्रं शिरः शालेरिव तुच्छं फलं तव ॥३४॥

परोपकृतये जाताः साधवः शालयो यथा ।
शिरश्छेदेऽपि नोज्झन्ति फलसम्पत्ति-नम्रताम् ॥३५॥

नीचाशयानां सम्पत्तिः प्रतिवेशि-विपत्तये ।
निपाताय तटस्थानां सद्यो नद्योम्बुपूरिताः ॥३६॥

धनाभिजनविद्याभिर्य्यद्यायातो न दुर्म्मदः ।
गोविन्दानुगृहीतोऽयमिति ह्रीतोऽवधार्य्यताम् ॥३७॥

मदोन्मादविहीनेन सततं प्रियवादिना ।
क्रीतमेतत्सुकृतिना जगदेवाकपर्दकम् ॥३८॥

अस्मिन् परस्परद्वेषपरुषे पुरुषायुषे ।
केवलं मधुरा वाणी ददात्यानीय सौहृदम् ॥३९॥

ये सतामवमन्तारस्ते गन्तारः पराभवम् ।
स्वाराज्यान्नहुषो विप्रावलेपाद् विनिपातितः ॥४०॥

आचरन् बहुभिर्व्वैरमल्पकैरपि नश्यति ।
जनैः प्रत्यायितोऽमात्यं प्रेतमित्यत्यजन्नृपः ॥४१॥

विरोधेनाधमस्यापि न महानपि मोदते ।
अपि दासीकृतेनासीद् वनवासी रघूद्वहः ॥४२॥

परिष्वङ्गोऽपकर्षाय हीनजातिषु जायते ।
रामस्यापि कपिः स्कन्धमारुरोहादृतः पुरा ॥४३॥

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३४. *Here ends the Ms. दी on folio No. 58. ३७. हे (मा रा)
३९. षं (का). ४१. पि (मा रा). ४२. मः (मा रा). ४३. पि (मा रा).

जन्म तन्मन्महे धन्यं संसर्गो यत्र सत्तमैः ।
सौभाग्यं पश्य निम्बस्य चन्दनाचलजन्मनः ॥४४॥

एको गोत्रे पुमान् प्रोक्तः प्राक्तनैः स्वकुटुम्बभृत् ।
एकोऽप्यनेकः पुरुषः परेषां भरणक्षमः ॥४५॥

को निजः कः परो लोके शोकेनाद्यो विशिष्यते ।
निजः स एवोपकृते यशो यत्रावशिष्यते ॥४६॥

व्ययमायक्रमेणैव कुर्व्वन्त्यायतिदर्शिनः ।
यावदास्तरणं पादप्रसारणमिति स्थितिः ॥४७॥

क्षयाय जायते पुंसामायादत्यधिको व्ययः ।
मिताशी योषितां रन्ता किं तात ! सुखमेधते ॥४८॥

अविचारेण यत्कर्म कृतं तन्मर्मकृन्तनम् ।
प्रसह्य सीताहरणादतीता रावणश्रियः ॥४९॥

सम्पद्यमानमालोक्य श्रेयः सद्यः समाचरेत् ।
दहत्यामरणं कर्म विलम्बेन विनाशितम् ॥५०॥

कष्टङ्कर्मेति दुर्मेधाः कर्त्तव्याद्विनिवर्त्तते ।
न साहसमनारभ्य श्रेयः समुपलभ्यते ॥५१॥

किं वा बहुभिराख्यातैस्तत्कुर्व्वीथाश्चिरं यथा ।
त्वाङ्गायति सतामग्रे यशोभिरवशो जनः ॥५२॥

एकन्तु लोकवेदेभ्यः सारमाकृष्य कथ्यते ।
प्राणात्ययेऽपि न त्याज्यो न्याय्यो धर्मश्लथः पथः ॥५३॥

अत्यल्पं जीवितं पापान्यापातमधुराण्यलम् ।
तदाचर चिरास्थेयपरलोकावलोकनम् ॥५४॥

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४६. वि (मा रा). ४९. कृन्तनमित्यपाणिनीयम्-कर्त्तनमित्युचितम्. ५३. गो (मा रा). थे थि (मा रा). ५४, स्ते (का).

अवधारय धर्मेषु प्रधानमवधानतः ।
निर्भरानन्दकन्दाय गोविन्दाय मनोर्प्पय ॥५५॥

कुर्य्युः के वा न सेवाभिर्द्देवास्ते वाञ्छितां श्रियम् ।
वाञ्छातीता चिरस्फीता प्रीतात्पीताम्बरादियम् ॥५६॥

आकर्ण्य वाणीः पौराणीर्मयैतदवधारितम् ।
तिष्ठन्तु देवा देव्योऽपि सेव्यो नारायणः परः ॥५७॥

स्मरत्यहह किं कामी यामीमपि न यातनाम् ।
यन्न ध्यायति गोविन्दमरविन्दविलोचनम् ॥५८॥

नाम नामरणं मुञ्च नामिनोऽप्यधिकं हरेः ।
यदेतेनानुरक्तेन तत्तेनोक्तेन लभ्यते ॥५९॥

पश्यामि त्वामरे मूढ ! गूढमज्ञानवारिधौ ।
स्मर संसारसन्तारकारणं चरणं हरेः ॥६०॥

कामात् क्लाम्यसि का रीतिर्न्नारीति नरकाभिधा ।
मलमज्जामयी मांसस्थगी किं न विगीयते ॥६१॥

दुःखनित्यानि वित्तानि त्वं किमासाद्य माद्यसि ।
ये भोक्तुमेतानीच्छन्ति तानेतान्येव भुञ्जते ॥६२॥

किन्ते पुत्रेण मित्रेण धनेनाभिजनेन वा ।
सर्वं शोकाय लोकानामाकाशनगरायितम् ॥६३॥

अलं वा बहुवादेन यत्र यत्रानुरज्यसे ।
तत्र तत्रैव ते दुःखदावपावकपङ्क्तयः ॥६४॥

साम्यङ्कुरु सुते शत्रौ कीटकोटीशयोरपि ।
समो जीवस्तमोरूपं न भावमनुधावति ॥६५॥

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५७. देवदेव्योऽपि (का). ६१. ति (का), ना (मा रा), ज्ज (का); स्तु (का).
६२. ता (रा), नि (मा रा), न्ये (मा).

भोगारीणां न शक्तोऽसि यदि वा विनिवारणे ।
अनौत्सुक्यमयं वर्म मनोमर्मणि धारय ॥६६॥

अनाविलं फलं भुङ्क्ते विषयाणामनुत्सुकः ।
उत्सुको लब्धरोकेण तत्र शोकेन शीर्य्यते ॥६७॥

मा शुचो वार्मुचो वृष्टिर्लोकसृष्टिश्च वेधसः ।
उत्पद्यते विनाशाय क्षणरक्षणलक्षणा ॥६८॥

विधेर्विधानानुविधायिनो जना
गुणागुणौ किं क्वचनापि कस्यचित् ।
नदीरयाद्धावति नौरनौचिती-
महं कृतीत्यञ्चति नाम नाविकः ॥६९॥

दुःखभारापहाराय नारायणमयं जगत् ।
आत्मनश्चिन्तयाभेदाद् भदातीतो भविष्यति ॥७०॥

क्वाप्याकारे हरेः सम्यङ नियम्य सुचिरं मनः ।
धियं निर्विषयं नीत्वा प्रकाशाकाशमाविश ॥७१॥

प्रक्षिप्य पक्षिवद्बन्धमुड्डीयाकाशमाश्रय ।
पदादास्तामधस्तात्ते मेरोरपि शिरो गतः ॥७२॥

समाधाय धियां धारां निराकारां चिदम्बरे ।
आत्मानमाप्नुहि भ्रातराप्तमोक्षमधोक्षजम् ॥७३॥

लक्ष्मी-राघवयोः सूनोरनूनोऽयङ्गिराङ्गुणैः ।
सुभाषितानां सङ्क्षेपः प्रेक्षावद्भिः परोक्ष्यताम् ॥७४॥

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६६. यादवारिनिवारणे (का), व (का). ६८. णः (का), ६९. का misses this verse. ७०. हा (मा), वे (मा रा). ७१. प्रा (मा). ७२. न्धं स्वच्छीया (का), ७४. न्यू (का),

वाग्देवीकरपद्मपञ्जरपठत्कीरायितानां पुरो
गण्यन्ते कवयः क्व वाङ्मयपुरप्राकारकाकायिताः ।
ब्रह्मास्वादसुखावघातमनसां गोष्ठीषु सांसारिकाः
स्वर्गोत्सङ्गनिषादिनोऽपि कुपरीपाका वराका इव* ॥७५॥

प्रादुर्भूय पुरो गिरेरिव हृषीकेशात् कृती राघवो
यस्तिग्मद्युतिवद्दिवाकरमहावंशे दिदीपे द्विजः ।
या लक्ष्मीरथ मैथिलादुदभवत् विद्यावदातात्मन-
स्ताभ्यामुद्भवमापतुः कुशलव-प्रख्यातगोत्रौ सुतौ ॥७६॥

एषा तयोः प्रथमजेन निजानुजात-
श्रीनीलकण्ठ-कविकण्ठ-विभूषणाय ।
तत्तन्नवीनगुणगुम्फनिषक्तसूक्ति-
मुक्तावली हरिहरेण चिरेण चीर्णा ॥७७॥

इति श्रीहरिहरसुभाषिते परमार्थप्रकरणम् ॥१२॥

समाप्तश्चायं ग्रन्थः

—शुभमस्तु—

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७५. खा (का), खा (मा रा) ररी (का), *काव्यमाला ends here.

## Alphabatical Index of First Lines



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| २४ | वृन्दारण्यविभूति | ११ | ४ |
| २५ | वृश्चिकसन्दंशवशान् | ८ | ३२ |
| २६ | वेशः स एव स गुणः | ६ | १९ |
| २७ | व्यधित विधुमधीनं | ८ | ४० |
| २८ | व्ययमायक्रमेणैव | १२ | ४७ |

| क्रमसंख्या | श्लोकानामादिः | प्रकरणम् | श्लोकसंख्या |
|---|---|---|---|
| ५५३ | शैला निलीना निभृतं | ११ | ४४ |
| ५४ | शैलास्सन्तु शतं | ११ | १६ |
| ५५ | शोभामुपैति पुरुषः | ४ | ९ |
| ५६ | श्रितसागरपरिषाङ्कां | ७ | २४ |
| ५७ | श्रीमन्तं समुपेत | १० | २४ |
| ५८ | श्वेवायात्याहूतः | ४ | ३१ |
| ५९ | स क्रोड़ः क्रीड़ता | १ | १५ |
| ५६० | सखीभिरुपनीतया | १० | १४ |
| ६१ | सङ्कथनमप्यनर्हं | ६ | ३३ |
| ६२ | सङ्गोपितसुरताथ | १० | ३७ |
| ६३ | सञ्चारं जडिमा | ९ | २ |
| ६४ | सति सम्भवे शयानः | ४ | ३५ |
| ६५ | सति सम्भवे सहायैः | ४ | २९ |
| ६६ | सत्काव्यं राज्यमित्याहुः | २ | २३ |
| ६७ | सत्कुलं भूषणं पुंसः | २ | ३३ |
| ६८ | सदवसरे सप्रणयं | ४ | ४५ |
| ६९ | सद्वासरे सुलग्ने | ४ | २८ |
| ५७० | सन्ततागतवसन्त | ८ | ६ |
| ७१ | सन्तप्तं वपुरेत | १० | २७ |
| ७२ | सन्तु शास्त्रविदः श्रेष्ठाः | २ | २१ |
| ७३ | सन्ध्यासङ्गपिशङ्ग | ८ | ५१ |
| ७४ | सन्निविश्य मनसा क्षितिप | ५ | १७ |
| ७५ | स पातु यः प्रतापाग्नि | १ | १९ |
| ७६ | स पायात् पार्वतीपाणिः | १ | ९ |